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AUTHOR Weiler, Virginia Bryant; And Others
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ABSTRACT

This book, a revision of a previous publication, "Dance: Creative/Rhythmic Movement Education", continues and expands on the substantive work contained in the initial publication. Building on the essential elements of the body of knowledge articulated in the first book, this guide presents a conceptual framework for dance and gives procedures for creatively progressing in steps from a selected premise to a curriculum. Dance concepts, movement elements and skills, objectives, and learning activities are explained and developed for different levels of experience. Teaching methodologies are discussed and sample plans are included so teachers of dance will see how the framework can be implemented. Complementary sections on personnel, facilities, special needs, and resources are included to make this as comprehensive a guide for curriculum development as possible. (JD)

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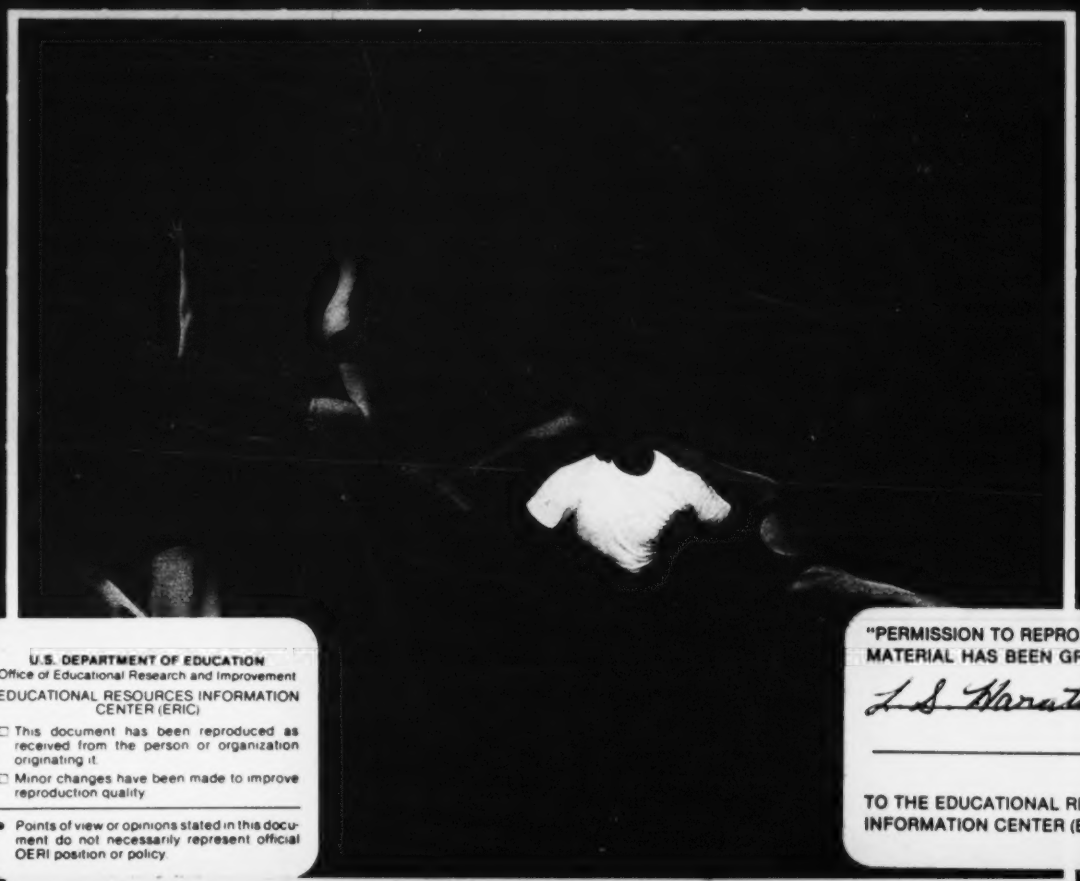

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Wisconsin Department of Public Instruction
Herbert J. Grover, State Superintendent

A Guide to Curriculum Planning in Dance

Virginia Bryant Weiler
Joan Mills Maas
Evelyn Nirschl

John Benson
Administrator
Division for Instructional Services

Arnold Chandler
Director
Bureau for Program Development

Gordon Jensen
Consultant
Physical Education

Melvin Pontious
Consultant
Music Education

Martin Rayala
Consultant
Art Education

Wisconsin Department of Public Instruction
Herbert J. Grover, State Superintendent

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Wisconsin Department of Public Instruction
125 South Webster Street
P.O. Box 7841
Madison, WI 53707-7841
(608) 266-2188

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This book is dedicated to the future of dance as a fine art in education and those responsible for its development.

Foreword

The Wisconsin Department of Public Instruction has a long history of supporting arts education as an important and basic component of the comprehensive kindergarten through 12th grade educational program. I believe that learning is most effective when it is integrated and experiential. All aspects of human perception and capability must be involved in the learning process. Dance and creative movement have always been a necessary and important aspect of human function and expression.

Physical movement has been an integral part of education in Wisconsin schools for many years. Social and ethnic forms of dance have been offered by many of these schools, though dance as a tool for creative expression and as an art form has been less commonly taught.

This *Guide to Curriculum Planning in Dance* has been developed in response to the need for K-12 dance education guidelines and for a new approach to dance as art form, creative tool, and academic discipline. Based upon the 1978 department book, *Dance: Creative/Rhythmic Movement Education—A Conceptual Approach for K-12 Curriculum Development*, this guide is designed to encompass all the major aspects of dance education. Its publication is a direct result of the department's advocacy of experiential and conceptual learning.

The writers of this guide, the advisory task force, and the special contributors have distilled and clarified their many years of dance education experience and knowledge to produce clear descriptions of the teaching and learning processes, dance education content, and program needs. I encourage schools to use this *Guide to Curriculum Planning in Dance* as the basis for developing their K-12 dance education offerings.

Herbert J. Grover
State Superintendent

Preface

In 1978 the Wisconsin Department of Public Instruction published the first dance curriculum guide for the state, *Dance: Creative/Rhythmic Movement Education*. At that time, it was one of the first such resources in the country. This revision, *A Guide to Curriculum Planning in Dance*, continues and expands on the substantive work contained in that initial publication. Building on the essential elements of the body of knowledge articulated in the first book, this guide presents a conceptual framework for dance and gives procedures for creatively progressing in steps from a selected premise to a curriculum. Dance concepts, movement elements and skills, objectives, and learning activities are explained and developed for different levels of experience. Teaching methodologies are discussed and sample plans are included so teachers of dance will see how the framework can be implemented. Complimentary sections on personnel, facilities, special needs, and resources are included to make this as comprehensive a guide for curriculum development as possible.

Underlying this guide is the belief that dance is basic education and that it should be an integral part of school curriculum from kindergarten through 12th grade. The content of this document demonstrates the depth of knowledge and experience all students can gain through participation in meaningful dance activities taught by qualified teachers. The authors' goal has been to provide guidelines for planning and developing high quality dance education experiences in the schools.

Mary Alice Brennan
Dance Program
University of Wisconsin-Madison

Acknowledgments

The conceptualization and development of this *Guide to Curriculum Planning in Dance*, one of the first such guides for kindergarten through 12th grade in the nation, was a pioneering undertaking for the writers. While the format of the work is one advocated by the Wisconsin Department of Public Instruction, shaping dance education philosophy and content into a comprehensive dance education curriculum required dedication and effort.

Those listed below were primarily responsible for developing and writing this document.

Virginia Bryant Weiler
Writing Committee Chair
Dance Program Founder
Alverno College
Milwaukee

Evelyn Nirschl
Physical Education and
Dance Teacher (Retired)
Kaukauna High School
Kaukauna

Joan Mills Maas
Dance Specialist
James Madison Memorial High School
Madison

Special Contributors

Mary Alice Brennan
Associate Professor
Dance Program
School of Education
University of Wisconsin
Madison

Karen Cowan
Professor of Dance
Department of Continuing
Education in the Arts
University of Wisconsin
Madison

Advisory/Task Force Committee

Mary Alice Brennan
Associate Professor
Dance Program
University of Wisconsin
Madison

Rena Kornblum
Dance Therapist
Hancock Center for Movement Arts
and Therapies
Madison

Elizabeth Brown
Lecturer
Dance Program
University of Wisconsin
Madison

Deborah Thomas
Dance Therapist
Hancock Center for Movement Arts
and Therapies
Madison

Karen Cowan
Professor of Dance
Department of Continuing
Education in the Arts
University of Wisconsin
Madison

Grace Valentine
Dance Therapist
Hancock Center for Movement Arts
and Therapies
Madison

Mary Elliot
Teacher
John Muir Elementary School
Madison

Wisconsin Department of Public Instruction

Gordon O. Jensen, Physical Education Consultant
Melvin F. Pontious, Music Education Consultant
Martin Rayala, Art Education Consultant

Additional Support

The committee is also indebted to Edward Weiler, retired senior editor, Bruce Publishing Company, for critiquing the manuscript and to the Williams Free Library, Beaver Dam, for use of its facilities.

Development of this *Guide to Curriculum Planning in Dance* has been a cooperative effort supported by the Wisconsin Department of Public Instruction, the Wisconsin Dance Council, and the Department of Continuing Education in the Arts at the University of Wisconsin-Madison.

Wisconsin's first dance curriculum, upon which this publication is based, was published in 1978. Members of the committee that created that document, *Dance: Creative/Rhythmic Movement Education—A Conceptual Approach for K-12 Curriculum Development*, are listed below.

- Judith Carlson, former president, Wisconsin Association for Health, Physical Education, Recreation and Dance
- Earl Collins, art education consultant (retired), Wisconsin Department of Public Instruction, Madison
- Susan Hughes Gingrasso, dance faculty, University of Wisconsin-Stevens Point
- Carol La Breck, dance faculty, University of Wisconsin-River Falls
- Joan Mills Maas, dance specialist, James Madison Memorial High School, Madison
- Evelyn Nirschl, teacher of physical education and dance (retired), Kaukauna High School, Kaukauna
- Miriam Shelstad, former president, Milwaukee Modern Dance Council
- Virginia Bryant Weiler, dance program founder, Alverno College, Milwaukee

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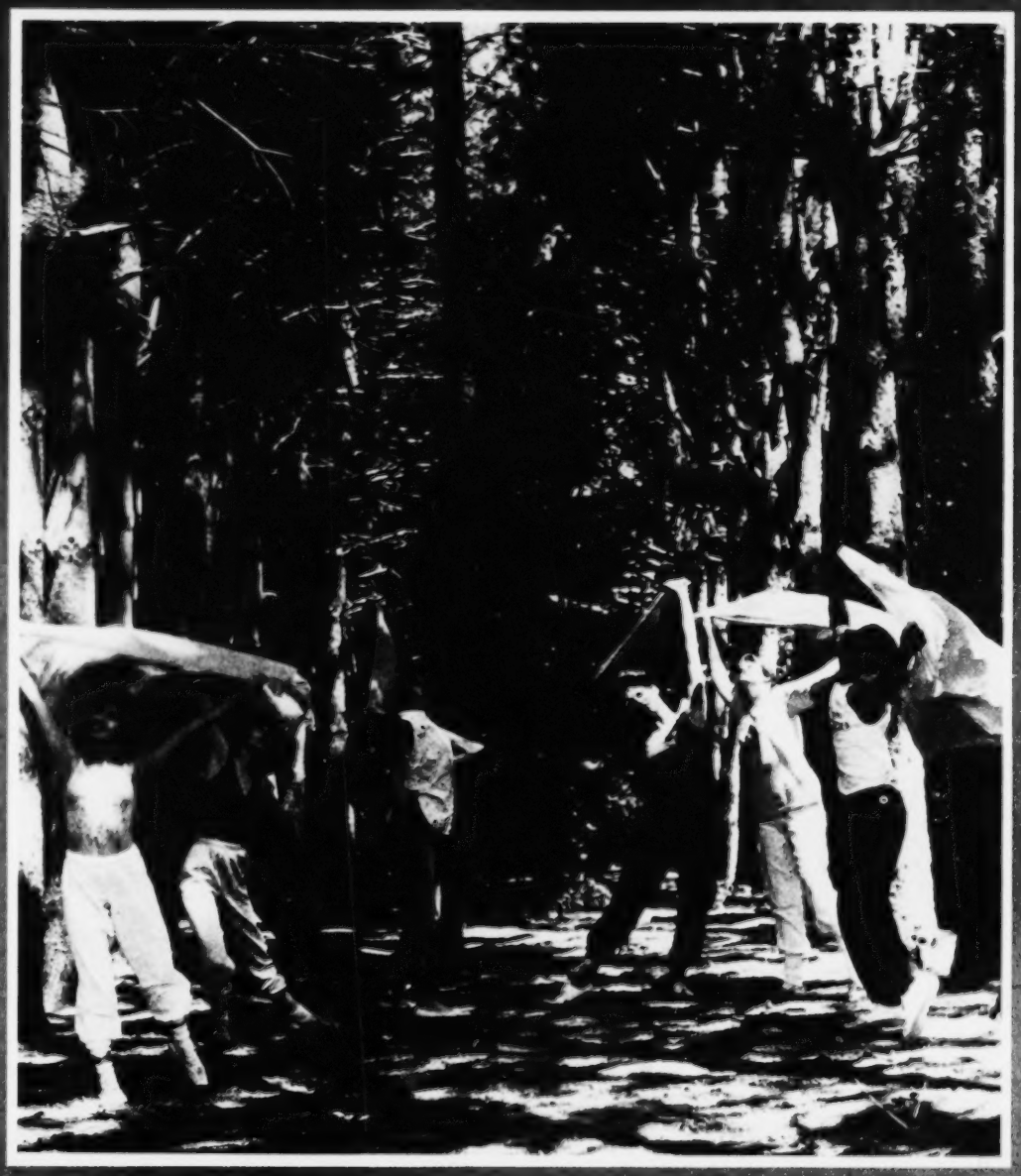
Karen Cowan
Department of Continuing Education in the Arts
University of Wisconsin-Madison

Overview 1

Introduction
Philosophy



Introduction

Dance is a celebration of life, tradition, socialization, therapy, ethnic expression, worship, communication, a form of physical education, aesthetic experience, a fine art.

Since it is a fine art like music and visual art, why is it not taught as a fine art in the public schools? Is it not time to include dance in the school curriculum?

Dance is movement elevated to an aesthetic experience. At the moment of birth, the child moves because he or she already has the means and desire to express feelings in this way. Peoples of all nations convey feelings, emotions, and ideas so eloquently through movement that interpreters are often unnecessary. Dance universally expresses what cannot be put into words.

From the beginning of history, dance existed as worship, and some have concluded that it is the parent of the arts, since it requires no other instrument but the human body. Dance has been, is, and may always be one of the most effective means of passing on the culture of nations from one generation to another.

Dance is . . .
a celebration of life,
tradition,
socialization,
therapy,
ethnic expression,
worship,
communication,
physical education,
aesthetic experience,
a fine art.

Nature of Dance Education

All people need the guided, comprehensive experience of dance as a fine art in their lives. The dance experience for most people should be a joyous one, with emphasis on the process rather than on the product professional dancers stress. Dance is not just for the elite who can afford expensive study in private studios. Everyone should know the joy of moving freely and unselfconsciously so as to reveal a unique personality.

Dance has not been included as a fine art and education tool in many school curriculums in the past. Yet the human potential for fresh new forms of expressive movement cannot be tapped until it is encouraged and energized by those educators capable of stimulating the very best in each student. Believing every human being has this potential is the first step.

As the demand for educational excellence grows around the country, teaching the easily transmitted forms of dance will no longer be sufficient. Educators will have to expand their own potential in order to expand that of their students as well.

Purpose of the Guide

This publication is intended as a guide for those concerned with dance in education—specifically, physical education, art, and music teachers; classroom teachers; and dance specialists. School administrators, supervisors, curriculum specialists, and college professors may also find they can use this guide to help teachers and future teachers learn how to develop their own dance curriculums.

What is offered is not a curriculum, but a guide for developing curriculum. The conceptual, rather than skills, approach described is possibly unique. Each school system using this guide will have to fashion a curriculum based upon its own educational goals. The authors have outlined premises they consider basic to any well-rounded dance program. Once a school district makes the decision to build a curriculum for dance as a fine art, this guide will facilitate that process.

The authors' philosophy described in this section is the basis for the entire *Guide to Curriculum Planning in Dance*. Section 2 provides a conceptual framework for developing a curriculum. Section 3 covers the curriculum writing process. The fourth section discusses curriculum implementation; an extensive resources section is also provided.

Philosophy

Dance can increase joy in living, health, relaxation, and emotional release. For those who study dance, persistence and discipline are necessary to develop movement technique characterized by increasing flexibility, strength, and coordinated control of various parts of the body. Frequent, consistent practice over a prolonged period of time is also essential.

Dance as Academic Study

Similarly, those who choreograph dance must develop an extensive movement vocabulary and the ability to improvise if they are to provide the greatest possible choice of external symbols for inner feelings, emotions, and ideas. The body is then free to respond to the demands of the mind. Such requirements make dance worthy of academic study.

To provide complete dance education, curriculums must include both technical and creative phases of dance study at all educational levels. A program which neglects either phase is incomplete and underestimates students' natural abilities.

Educational Value

Could they be surveyed, those sufficiently experienced with dance in both its technical and creative phases might testify to its educational value and its worth to both the individual and society. Dance can improve physical and mental health, provide a means of self-expression, and offer a healthy way of socializing. It can also enhance understanding of a person's own culture and other cultures, increase cognitive skills, reinforce other academic studies, and improve aesthetic skills and perceptual awareness.

For reasons like these, dance should be an integral part of every educational system for all boys and girls, regardless of race or income level.

Dance is and always has been a fundamental experience in man's life. Though the emphasis throughout the years has been on experiencing, with educators only recently turning their attention to the study of the art of dance in a broader sense, there can be no doubt that dance does have a unique body of knowledge. Dance should be recognized and included as a discipline in the academic setting.

–Alma M. Hawkins, "The Place of the Dance Curriculum in the Academic Structure," Focus on Dance IV

. . . those move easiest who have learned to dance.
—Alexander Pope

To realize its full educational potential, dance as an art form in the schools must be

- allotted sufficient time to accomplish its goals,
- taught by individuals with adequate preparation, and
- supported by an administration which encourages broad, as well as in-depth, dance study.

Conceptual Framework 2

The Conceptual Approach
Dance Education Content

The Conceptual Approach

A conceptually based curriculum identifies major premises within a given discipline. From these major premises, concepts are derived which in turn help to define skills, knowledge, and attitudes that must be acquired. This process creates a framework upon which comprehensive curriculums can be built sequentially and logically (*see Figure 1*).

The purpose of adopting a conceptually guided approach to dance education is to ensure that dance is presented as a creative art rather than as a purely imitative form of learning. Concepts, which may be thought of as mental systems of abstract ideas, require higher-level thinking skills than does imitative learning, which involves only memorization and repetition.

The conceptual approach to curriculum planning provides a way of relating specific subject-area content to the broader and more generalized goals of education. Such broad goals as cognitive development, physical fitness, and cultural awareness are inherent aims of dance education. By focusing on significant concepts derived from the major premises of dance education, students become involved in a creative, inductive, and physically active process of experiencing, discovering, knowing, understanding, and applying concepts which fulfill overall goals of education.

Just as there are central ideas in science and social studies, so there are basic concepts about movement which must be understood by both teachers and children.
—Geraldine Dimondstein,
Children Dance in the in the Classroom

Major Premises

A major premise is a general statement of basic importance. Formulating such premises initiates the planning process in a teacher's thinking and understanding them helps lead students toward realization of the major goals of a specific discipline as well as those of education in general. The characteristic distinguishing dance from other fields of study is the way in which major goals are accomplished—through the study of movement with aesthetic outcomes. In this guide, major premises relate to the following areas of dance education.

Aesthetics. A branch of philosophy dealing with the appreciation of the fine arts. This entails applying sensory knowledge and artistic judgment to the expression of the nature of human ideas, feelings, and emotions and results in the creation of expressive forms valued for their own sake.

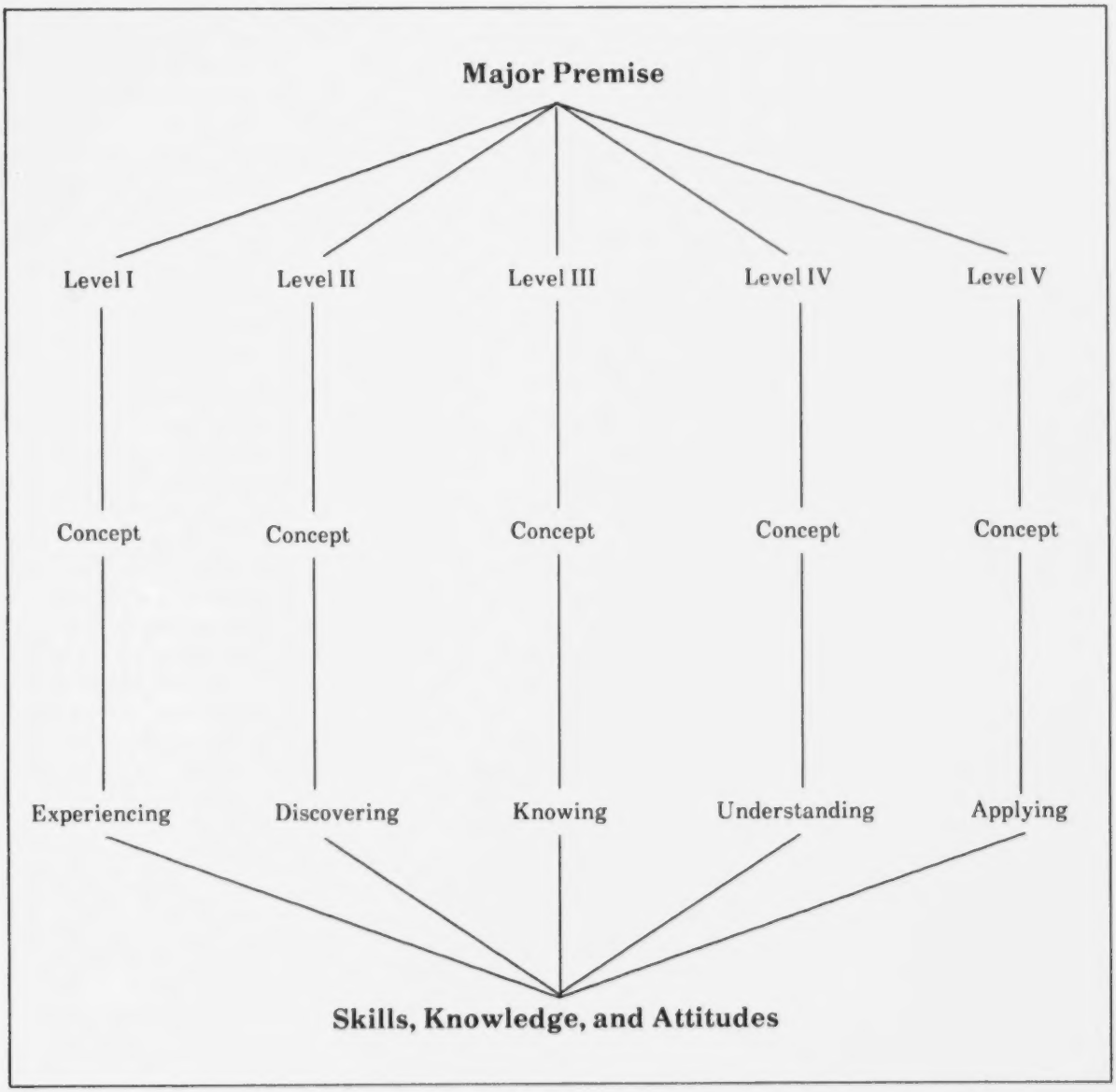
Appreciation. Sensitivity to, understanding of, and awareness of aesthetic values.

Creativity. The process by which original ideas, new combinations of ideas, or new relationships among ideas are formed and expressed.

Culturalization. The process of developing understanding of and sensitivity to social and artistic expressions characteristic of particular societies or cultures.

Figure 1

Conceptual Framework



Creative rhythmic movement has a unique and vital place in today's schools. The potential . . . is unlimited . . .to help children feel good about themselves, find zest and excitement in learning and relate to others in meaningful ways.
—Robert S. Fleming

Elements. The fundamental parts and principles of bodily movement—including time, space, and force or energy—and their relationships.

Kinesthetics. A sensory modality which deals primarily with the perception of movement derived from receptor organs in the muscles, joints, and tendons. These receptors provide the dancer with information about position of body parts as well as speed, direction, rhythm, and force of movement.

Kinetics. Changes of motion produced by forces and governed by laws of physics.

Self-Awareness. An individual's knowledge of his/her personality, including emotional, physical, and intellectual strengths and weaknesses.

Socialization. The process by which individuals relate to others with the expectation of benefiting all involved.

Concepts

A concept is a statement that leads to the comprehension of a major premise. It provides a link between a major premise and the specific objectives of a learning unit. In this guide, five concepts representing different levels of development are given for each major premise. The concepts are examples of areas of study and the concept lists are not meant to be all-inclusive. Curriculum planners may identify additional concepts which meet individual needs of various school districts.

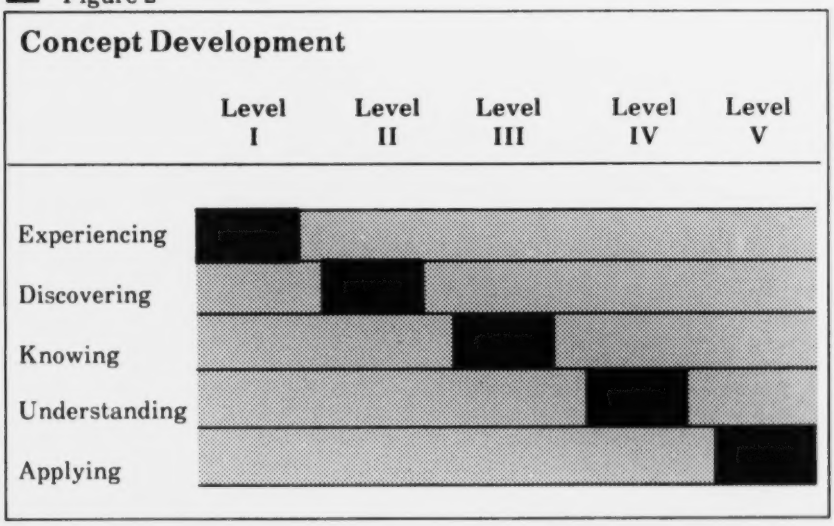
Although acquisition of skills and knowledge through movement education in dance is necessary and important, linking that process to the broad goals of education is essential. The concepts in this guide are intended to provide such a link and establish the justification for dance as an academic discipline as well as for dance as a fine art.

Levels

Since a concept is a dynamic and continuously changing mental system, a progression—from experiencing to discovering to knowing to understanding to applying—has been used as the basis for developing the five concept levels that parallel the five developmental levels described in this guide. As a progressive sequence, the concepts provide an increasing challenge for the developing mind, body, and spirit of maturing students moving from one level to the next (*see Figure 2*).

- Level I. Experiencing
- Level II. Discovering
- Level III. Knowing
- Level IV. Understanding
- Level V. Applying

Figure 2



The five levels represent sequential and progressive development; they do not necessarily indicate grade levels. Instead, it is suggested that curriculums develop from an experiential base for beginning students, regardless of age. Joy of movement should precede skill acquisition and progress through the levels of discovery, knowing, understanding, and finally applying concepts (*see Table 1*). Each word is suggested only as a primary focus for one of the five levels. Students should in fact experience, discover, know, understand, and apply at each level of development.

. . . the dancer's growth evolves from dancing for the sheer joy of sensing movement, to the seeking of form and mastering of technique, and to dance as the expression and communication of sensory experience, emotion, and creative imagination.

—*Margaret H'Doubler,* Dance: A Creative Art Experience

Table 1

Conceptual Progression

Major Premise	*Concepts*	
	Level I	**Level II**
Aesthetics. Since movement is the medium of expression in dance, it is essential that it be enjoyed as a purely sensory, aesthetic experience, exclusive of a utilitarian goal.	Movement in an open, creative environment can be a joyful, aesthetic experience.	Discovering the ability to perceive the aesthetic elements expands the individual's aesthetic sensitivity.
Elements. The elements of time, space, and energy must be understood in the cognitive, motor, and affective senses to come to a full knowledge of dance as an art form. The dancer must develop a movement vocabulary to communicate eloquently.	Experience in locomotor and axial movement helps students to realize the potential of the human body.	Discovering how movements can be combined makes for the creation of patterns.
Kinetics. The laws of physics such as gravity, centrifugal force, torque, balance, and so on apply directly to any moving body. Understanding these laws enables the developing dancer to perform with the greatest efficiency and economy of energy.	The laws of physics can be experienced in basic movements.	The discovery of the principles of physics correlates with and reinforces the sensory experience in movement.
Self-Awareness. To achieve the greatest personal potential in everyday living, students must come to know themselves as moving beings by learning their strengths and weaknesses. This process includes tapping both physical and creative potentials.	The human body is capable of experiencing particular ways of moving dependent on joint action and skeletal/muscular structure.	Discovering creative potential through combining movements leads to personal and artistic growth.
Kinesthetics. The senses provide both pleasurable and purposeful information about the self and the environment. The sensory modality of primary importance to movement is the kinesthetic sense. This sense and related sensations of the skin and muscles help perceptions of body positions, directions, movement through space, speed, degrees of tension and relaxation, and rhythm to become clearer.	Body movement is a pleasurable experience.	The student can discover through movement the general relationships of body parts, joint angles, speed, and degree of energy.

Level III	Level IV	Level V
Experience in all of the arts increases the individual's knowledge of the aesthetic elements and enhances the quality of dance experiences.	Understanding of the formal aesthetic properties and processes expands the student's ability to respond to surroundings and to create dances that are aesthetically pleasing.	Knowledge and competent manipulation of the sensory and formal properties of aesthetics enables the student to choreograph in a creatively expressive manner. Relating the dance to other art forms makes possible critical evaluation of dance works.
Manipulation of the elements of time, space, and energy alters movement and leads to greater knowledge about movement.	Students come to understand that the development of a finely tuned instrument, the body, is necessary for effective communication.	Applying knowledge of the elements of dance provides a means for expression.
Through practice, the student gains knowledge about the principles needed for efficient movement.	Understanding how to move efficiently increases the range of movement possibilities.	Knowledgeable application of the laws of physics produces the technique necessary for efficient execution.
Learning the process involved in creating movement patterns and performing combinations singly and with others challenges the student's imagination, physical capabilities, and social development.	Further development of skills based upon the understanding of principles of movement and kinesthetic awareness is demanding, stimulating, and self-competitive.	Maturing of movement skills makes it possible for students to become competent at applying meaningfully organized thoughts and feelings to aesthetic movement communication; it also promotes self-confidence.
Through knowledge of kinesthetics, the student can more accurately direct and control movements.	As a result of exploring postural, temporal, spatial, and quality relationships, the student comes to understand the potential for more coordinated and efficient movement.	By applying knowledge about movement gained through sensing positions, speed, tension, and relaxation, the student acquires a more advanced degree of technique.

Major Premise	*Concepts*	
	Level I	**Level II**
Socialization. In moving with others, the student develops a sense of unity and cooperation. This is apparent not only in the performance of a dance, but also in the give-and-take required for creative efforts of group composition.	Movements created and performed by one person can stimulate the movement of others. Such experiences can help students learn to relate to one another.	Dance provides an opportunity to discover information about other people.
Culturalization. Studying and participating in folk and ethnic dance provides an opportunity to develop an interest in the student's own culture as well as in that of others. Understanding other cultures may be crucial to future human existence.	Experiencing the dances of various cultures is physically, mentally, and emotionally stimulating.	Performing dances that originate in other cultures allows the performer to discover the cultural traditions of many peoples.
Creativity. Problems confronting society may only be solved through constructive, creative thinking. Creating movement—experimentation, problem solving, improvisation, and composition—requires a student to make choices, discriminate, and form movements into phrases, studies, and larger compositions. Creative thinking also helps to evaluate the development of individual and group efforts.	In a nonthreatening environment, the student experiences movement for movement's sake.	The student discovers through the creative process that each movement problem has many solutions.
Appreciation. Though becoming a professional dancer will be the goal of only a few, performing offers every individual the opportunity to better understand dance performance when it is viewed. Educated dance audiences for professional performances are needed. Viewing the works of great artists in turn gives understanding and enriches dance education.	Sharing informal performances with peers provides an enriching learning experience.	Through observation of performance, the student discovers a variety of dance forms and activities.

Level III	Level IV	Level V
When a dance is created or performed, the student comes to know that every person involved is important to the success of that performance.	Understanding how to create and perform a dance requires initiative, cooperation, and sensitivity to others.	To be successful, a total dance production requires the knowledgeable application of contributions from and the cooperation of choreographers, performers, accompanists, set designers, lighting designers, stage hands, directors, producers, program and costume designers, publicity directors, and ticket sellers.
Folk and ethnic dances provide a basis for knowledge of the philosophical beliefs, social systems, and movement norms of other cultures and for comparing these with the student's own.	By understanding the cultural environment in which a dance occurred, the student can better appreciate that culture.	Applying the knowledge of traditional dance styles encourages tolerance and positive relationships with others in addition to better performance.
By manipulating movements, the student begins to gain knowledge of the developmental process involved in creating a dance study.	Understanding the principles of composition provides students with the necessary framework in which the dance theme or idea is defined and developed and may evolve into more formal performances.	The application of creative thought to the principles of composition provides the necessary framework for expressing individual dance statements in an original form.
Developing dance evaluation skills enables the student to know his or her own performance capabilities and to appreciate the performances of others.	Understanding how to criticize choreography in a positive way helps the choreographer improve creative skills.	Appreciation of the rigorous discipline needed to plan and execute a formal dance program involves application of knowledge of choreographing, performing, and other aspects of dance production.

Dance Education Content

There is a vitality, a life-force, an energy, a quickening that is translated through you into action and because there is only one of you in all of time, this expression is unique . . . .
—Martha Graham

Table 2 lists skill, knowledge, and attitude objectives essential to a comprehensive curriculum in dance education for the five developmental levels used in this guide. The skills progress from simple and basic at Level I to complex and advanced at Level V. The lists provide guidelines for introducing skills to students. It is assumed that skills presented at one level will continue to be practiced and refined at subsequent levels with increasing degrees of difficulty and accuracy.

Cognitive and Motor Skills

Since the cognitive is arrived at primarily through the motor experience in dance, the authors have combined description of cognitive and motor skills into one table. Cognitive and motor skills to be developed are listed in 11 categories in Table 2—principles of movement, locomotor movement, axial movement, space, time, force, form, performance skills, creative skills, dance heritage, and appreciation. Other cognitive learning experience such as supplemental reading on dance history and cultural heritage, attendance at dance concerts, and observation of various types of everyday movement should also be part of dance education.

Because of its unique nature, the affective phase of dance, and dance education, will be discussed in a different way following Table 2.

Dance Education Content

Cognitive & Motor	Level I	Level II	Level III	Level IV	Level V
Principles of movement	where joints are right/left inward/outward body parts leading supporting receiving gravity	range of joints balance flexion extension rotation	abduction adduction circumduction alignment inertia	centrifugal force centripetal force torque breath rhythms –inhalation –exhalation	elevation cantilever
Locomotor movement	walk run hop jump leap skip slide gallop simple two-form combinations simple arm coordinations	slide turns hop (step-hop) simple polka prance schottische heel-toe polka more complex two-form combinations three- and four-form combinations more varied arm movement	leap turns skip turns waltz turns true polka triplet runs grapevine waltz tango, rhumba, samba other more complex combinations use of arms and upper torso	jump turns spotting for turns beaten jumps combination of jumps, leaps, turns moving falls landings, elevations	refined, more articulated turns refined moving elevations –two-foot takeoff/one-foot landing –one-foot takeoff/two-foot landing moving falls from elevations total body coordination
Axial (body) movement	push/pull rise/fall turn stretch swing sway twist shake bend sit kneel crawl roll	isolations of body parts punch strike dodge	lunge gesture stimulus impulse	contraction release combination of two axial movements in different parts of the body clear articulation of all body movements	refinement/clarity of axial movements axial movements in combination with counterbalancing locomotor movements multiple focus for axial movements

Cognitive & Motor	Level I	Level II	Level III	Level IV	Level V
Space	directions –forward –backward –sideward shape –symmetry/ asymmetry –straight line –curved line –roundness –circle –figure eight –square –triangle kinesphere reach space –near –middle –far	patterns –air –floor diagonal direction levels up and down vertical horizontal general and personal space directional facing focus range –small –large parallel design –negative space –positive space	design for small groups mass volume planes –vertical –horizontal –sagittal design –parallel movement –contrasting movement direct/indirect angular shape (Laban Movement Analysis) –shape flow –directional –spokelike –arclike –shaping/ carving	stage directions –upstage –downstage –stage right –stage left –center stage stage design	use of performing space –traditional –nontraditional –environmental
Time	slow/fast gradual/ sudden short/long soft/loud accent rhythmic patterns –from children's names –from simple poems and songs meters –2/4 –4/4	beat/pulse tempo (speed) measure (meter) rhythm phrase duration nonmeter pattern rests, pauses, stillness locomotor patterns from rhythmic patterns rhythmic patterns from locomotor patterns 3/4 meter experiments with simple percussion instruments and above elements	rhythm –resultant –accumulative syncopation acceleration deceleration 6/8 meter percussion to accompany the student's own movement or that of another vocal sounds to accompany the student's own movement or that of another	anacrusis accompanying others with percussion and vocal sounds meters –7/4 –5/4 –1/4	dance accompaniment –playing instruments –composing accompaniment –manipulating tapes selection of sounds for live accompaniment meters –9/8 –12/8 combining meters

Cognitive & Motor	Level I	Level II	Level III	Level IV	Level V
Force (Quality)	weak/strong swinging/ shaking sharp/fluid soft/hard still/active resting/moving	abrupt percussive sustained swinging collapsing weight effort touch -firm -fine time effort -sustained -sudden (quick)	suspension passivity/ activity tension/relaxation flow effort -bound -free projection of movement energy of movement space -indirect -direct	kinesthesia dynamics ballistics	dynamics of balance vibration
Form	singing games repetition variety	pantomime types of movement -unison -lead/follow -sequential -antiphonal simple folk dance	choreography movement theme sequence transition phrase contrast manipulation abstraction	harmony/ balance climax preclassical dance forms musical forms -AB -ABA -round -rondo -canon -ground bass -theme/variation	random form organic form rhapsodic form fugue style complementary movement
Performance Skills	concentrating while performing learning to work cooperatively with others	learning correct facings in relation to sight lines of audience acquiring poise	learning correct focus in relation to audience learning to appear in performing area precisely on time	realizing importance of rehearsals projecting personal warming up	acknowledging audience response -bows -facial expressions -gestures using facial expressions maintaining high energy level

Cognitive & Motor	Level I	Level II	Level III	Level IV	Level V
Creative Skills	exploration problem solving imaging	exploration problem solving improvisation manipulation movement combination	phrases which express –ideas –feelings –emotions phrase variation by changing elements of –time –space –energy experiments with props/ costumes	short dances abstract literal choreography using props/ costumes unique movement ideas original combinations	longer dances of greater depth experiments with makeup/ lights different accompaniments for the same dance various costumes for the same dance stage settings
Dance Heritage/ Historical Perspective	singing games artists in schools	simple folk dances of many nations with background information artists in schools	complex folk and ethnic dances of many nations with background information artists in schools	folk dance related to –court dances –ballet –modern dance –tap/jazz –ethnic dance artists in schools	contemporary trends dancers/choreographers artists in schools dance history
Dance Appreciation	general response to others' dancing –facial expression –applause –attentiveness	verbal response –stress the positive –if comments are negative, include suggestions on how to improve attendance at dance performances	reviews of professional dance companies by recognized critics attendance at dance performances	reading lists discussions attendance at dance concerts	written critique of professional performance attendance at dance concerts

Affective Aspect

Teaching students about the affective, or emotional and expressive, aspect of dance is important to completing the dance education process. Dance is uniquely productive of affective experiences, since the dancer can frequently reveal feelings and emotions more directly than those who deal only with the spoken or written word.

For students, the affective aspect of dance may at first be more cathartic or therapeutic, allowing a release of frustrations, anger, joy, fears, love, hate, and so on. As the student matures and gains more control over the instrument of expression, he or she reaches a point of aesthetic expression which provides a sense of accomplishment. Gaining the ability to channel feelings and emotions and communicate with classmates and the teacher in a fresh and unique way gives the student a means of enhancing self-awareness and self-evaluation. The body, mind, and spirit can become integrated to reveal to the student and to others what might never have been possible before.

Young people today, with current pressures and tensions, seem to need positive experiences more than ever. Unless schools provide them, more violence and other forms of destructive behavior may be the result. Schools that provide constructive forms of release and expression could help to ensure a more peaceful world for the future.

To work toward such a goal, teachers must discuss with students how they feel about many situations. Teachers can ask them in what kinds of situations they might feel sad, frustrated, depressed, happy, amused, elated, angry, afraid, loving, or caring. Out of such discussions, even with very young children, can come a whole series of dance studies and finally dances that are truly moving experiences for the performer as well as the viewer.

Feelings and emotions are an intrinsic part of any art, especially of dance. The following questions could be used to elicit affective responses expressible in dance.

- What can make you feel sad? What can make you feel happy? What can make you feel angry? What can make you feel frustrated?
- How might the colors red, blue, yellow, green, and so on make you feel?
- How would you move if you were very cold or very hot?
- How fast can you move? Show the class. How does that feel?
- How would you move if you felt very, very free.
- How much could you move if you were tied by your hands and feet?
- How do your muscles feel when you pull something very heavy, perhaps 200 pounds?
- How do different kinds of music inspire you to move? Show that kind of movement.
- Can you put into movement the feeling of how a bird flies, a fish swims, the rain falls, the wind blows, a truck moves, a leaf flutters, bacon fries, cream whips, trees bend and sway?
- How would you move if you were afraid of something or someone?

These are only a few of the questions a teacher might ask students in order to elicit affective responses. It is important that students become

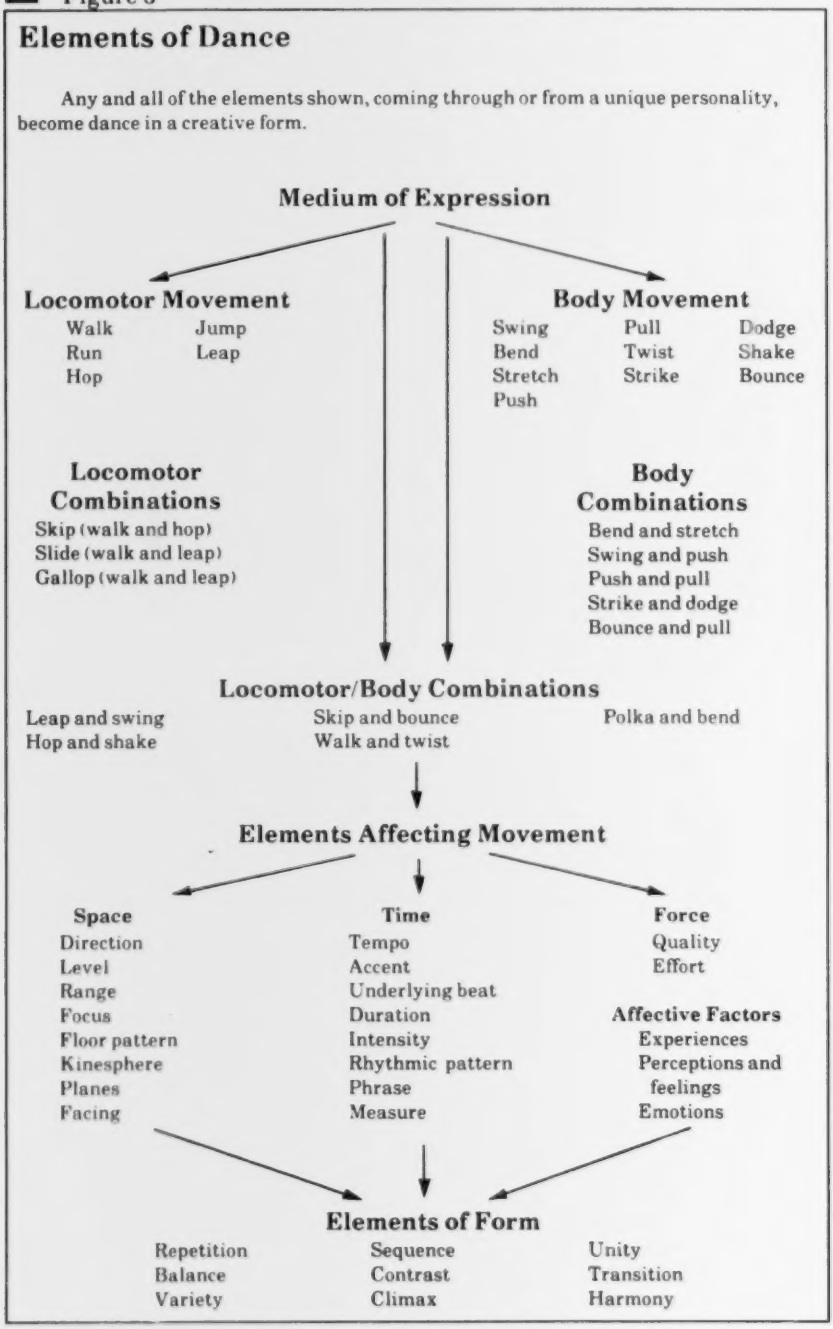
Dance does not derive its meanings from literal interpretations, nor does it communicate through conventional movements. It derives from feelings which children abstract from their everyday lives, and upon which they draw to present symbolically.

—Geraldine Dimondstein, Children Dance in the Classroom

finely attuned to their feelings about many different and contrasting situations so they may ultimately be sensitive enough to choreograph. Sensitive individuals may possibly also make better citizens, because they are aware of others' feelings as well as their own.

The reality of the dance is its truth to our inner life. Therein lies its power to move and communicate experience.
—Martha Graham

Figure 3



Definitions

Concept. A specific statement designed to increase comprehension of a major premise or goal.

Curriculum. A course of study in a subject area which includes a statement of philosophy and descriptions of content, organization, and teaching methodologies.

Curriculum Guide. A framework that gives direction to educators for planning a course of study in a specific subject area.

Evaluation Procedures. Processes that aid assimilation, synthesis, and integration of learning activities and assess the degree to which a student has reached goals and/or objectives.

The study of curriculum itself is a valuable professional development experience. Staff members who participate in curriculum design not only learn from the experience but also develop a feeling of ownership for a program of instruction and commitment to its implementation.
—Wisconsin Department of Public Instruction, A Guide to Curriculum Planning

Learning Activities. Those experiences or functions which enable a student to meet objectives and acquire skills, knowledge, and positive attitudes.

Lesson Plan. One part of a unit plan which includes specific instructional objectives and detailed learning activities, motivational resources, and evaluation procedures for a specific date.

Major Premise. A general statement of basic importance in a subject area which provides the rationale for teaching that subject as an academic discipline and the basis for curriculum development. Major premises are the goals of subject-area education.

Motivational Resources. Anything that stimulates a student's desire to learn.

Objective. A specific instructional outcome designed to promote understanding of a concept. Teaching objectives are derived from concepts and serve as the bases for development of lesson plans and unit plans; learning objectives specify student behavioral outcomes.

Unit Plan. A procedure for study of a subject area that specifies a major premise and concept and identifies general instructional objectives, learning activities, motivational resources, and evaluation procedures to guide learning for the duration of the unit.

Writing the dance curriculum begins with a statement of philosophy. This statement should clarify why the subject is worthy of study. The philosophy statement will help determine curriculum content and sequence and the teaching methods to be employed.

When their philosophy statement is complete, curriculum writers must then determine goals and objectives for the dance program. Those using this guide can select major premises listed in the Table 1 "Conceptual Progression" (*see Section 2*) as major curricular goals. Curriculum objectives can be derived from concepts described in that table.

Deriving an objective from any concept in Table 1 will be a simple matter of rephrasing. For example, the Level I concept under Aesthetics reads, "Movement in an open, creative environment can be a joyful, aesthetic experience." The curriculum objective based on that concept might be, "To provide joyful, aesthetic movement experiences in an open, creative environment."

A grid like the one shown in Table 3 can be used to plan the comprehensive kindergarten through 12th grade (K-12) dance program. Major premises and concepts from Table 1 can be entered into the grid at points where curriculum planners feel these should be focused upon. The Table 3 grid shows one way a dance curriculum might be organized and the various grades at which particular premises and concepts could be emphasized. All nine major premises from Table 1 are included, and all five concept levels covered for each premise. Curriculum planners are, of course, free to develop dance education programs and curricular progressions that meet the unique needs of their own students and school districts.

Unit planning is the next phase of the curriculum writing process. One unit per year could be derived from the grid shown in Table 3, or from the unique grid each school district's curriculum writers develop. Guidelines for unit planning and sample plans are included in this section.

Teachers' written lesson plans will be derived from the completed unit plans. Teachers using this guide can integrate into their lesson plans learning activities suggested by Table 2 (*see Section 2*), which subdivides "Dance Education Content" into skills, knowledge, and attitudes to be developed at Levels I through V. Guidelines for lesson planning and sample lessons are included in this section.

Selection of motivational resources is an essential step in both the unit planning and lesson planning processes. The "Resources" section of this guide provides extensive lists of materials, organizations, supplies, and services that can support the dance education program.

Table 3

Sample Curriculum Grid

Grades	Major Premises and Level(s) of Concept(s) to be Taught					
K-2	Elements Level I Concept	Creativity Level I Concept	Socialization Level I Concept	Aesthetics Level I Concept	Self-Awareness Level I Concept	Appreciation Level I Concept
3, 4, 5	Kinetics Level I Concept	Creativity Level II Concept	Kinesthetics Level I Concept	Cultural-ization Level I Concept	Appreciation Level II Concept	Aesthetics Level II Concept
6, 7, 8	Elements Level II, III Concepts	Kinetics Level II, III Concepts	Kinesthetics Level II, III Concepts	Self-Awareness Level II, III Concept	Cultural-ization Level II, III Concepts	Socialization Level II, III Concepts
9, 10	Creativity Level III-V Concepts	Socialization Level IV Concept	Aesthetics Level III-V Concepts	Kinesthetics Level IV Concept	Appreciation Level III, IV Concepts	Elements Level IV, V Concepts
11, 12	Self-Awareness Level IV, V Concepts	Kinetics Level IV, V Concepts	Kinesthetics Level IV, V Concepts	Cultural-ization Level IV, V Concepts	Appreciation Level V Concept	Socialization Level V Concept

The time span a learning unit covers can vary from the duration of one lesson to six weeks to three months to a year. Units are parts of the learning process for the student, and each must include a major premise, a concept, objectives, activities, and evaluation procedures.

When this guide is used to plan units, major premises or goals will be those described in Section 2—aesthetics, appreciation, creativity, culturalization, elements, kinesthetics, kinetics, self-awareness, and socialization. These major premises or goals relate directly to the major goals of all education. Objectives are more specific, deriving directly from the concepts for particular levels.

Learning activities should be designed to help students progress toward the major goals and meet the unit objectives. Evaluation methods should help the teacher determine if objectives have been accomplished or if they will have to be approached in different ways.

A number of factors will affect choices of materials used in learning units.

- Teacher qualifications, background, interest, and ability
- Teaching methods to be employed (*see "Teaching Process and Methods" in this section*)
  - –teacher-guided, creative, divergent
  - –teacher-directed, imitative, convergent
- Class ability, size, and attitude
- Time allotment and physical facilities
- Availability of resources such as records, books, tapes, video equipment, films, and percussion instruments

Movements, like words, may be thought of as symbols of meaning, and in this sense we may consider movement to be comparable to speech or language, by which we communicate with others.

—*Alice A. Gates,* A New Look at Movement: A Dancer's View

Planning Procedure

Individual learning units can be developed and written using the step-by-step procedure described below.

Major Premise

Select one of the nine major premises from Table 1 in Section 2 of this guide.

Concept

Select from Table 1 the concept appropriate for the developmental level and skill of the students to be taught, or create a new concept based on the major premise chosen.

Objectives

Establish objectives for the learning unit that reflect

- the goals and philosophy of all education;
- the meaning of the major premise and the concept;
- an examination of student and teacher values, attitudes, behaviors, and feelings about the major premise and concept; and
- the basic, intermediate, or advanced skills and knowledge related to the major premise and concept that the students need to develop.

Objectives may be built upon the ideas listed below. Careful thought should be given to development of objectives, as these become the bases for choice of motivational resources and creation of learning activities and evaluation methods.

values clarification
decision making
cognitive learning of dance education content
aesthetic responses
body awareness
movement discovery
creative responses
skill development
awareness of others
sensory awareness
individualization
social interaction
movement exploration and experimentation
motor learning
behavior change
problem solving

Motivational Resources

Identify and select motivational resources that will help students progress toward the major goal and that will support unit objectives and learning activities. Using various resources to motivate students will be necessary throughout a learning unit. Choosing the right motivators is crucial to establishing positive student attitudes about future learning experiences.

. . . dancing, because (it is) dependent on human habits and action, is the most malleable and changeable. It is also the oldest art. It is the mother or germinal form . . . . Before man can do anything, he must draw breath, he must move. Movement is the source and condition of life.
—Agnes DeMille

The teacher is perhaps the best motivational resource. Teachers should be prepared to give positive, sensitively presented corrections and constructive criticism during a learning unit. Positive reinforcement for the skills and knowledge students have acquired should be given at the end of every unit.

Teacher attributes and behaviors that can help motivate students to learn are enthusiasm, organization, realistic goal-setting, and encouragement of students to perform at maximum potential. Being aware of individual differences among students, creating physiologically and psychologically safe environments, and recognizing student efforts also help establish a positive motivational climate.

Teachers can use other resources like those listed below to motivate student learning.

blackboard
geometric shapes
musical instruments
sounds
furniture
books
paints
group dynamics
art works

records
films
slides
transparencies
tape recorder
and audiotapes
videocassette recorder
and videotapes
set pieces
props
costumes
lights
pictures
museums
sculpture
architecture
animals
objects from
nature
touch
sight
field trips
magazines
newspapers
art exhibits
dance performances
dance notation
skeletons
simple machine
fulcrums or pulleys
performing spaces
like a black box,
proscenium,
environmental
spaces

Learning Activities

The knowledge, skills, and attitudes students at various levels of development must acquire in order to progress toward each major premise or goal described in this guide are presented in Table 2 (*see Section 2*). Select from that table knowledge, skills, and attitudes related to the appropriate major premise and developmental level. Use these as bases for creating learning activities that will give students opportunities to perceive, examine, and respond to the motivational information and resources already chosen.

These activities should provide students with cognitive, motor, and affective learning experiences. Cognitive activities might involve sharing factual information, observing, problem solving, discussing, or researching. All movement experiences that involve creativity and technical study are motor activities. Affective activities are those which involve feelings about movement and cognitive experiences.

Dancing is just discovery, discovery, discovery.
—Martha Graham

As students complete learning activities, they can gain the desired knowledge, skills, and attitudes that will sharpen their ability to communicate ideas, feelings, and emotions. Key words below suggest possible learning activities.

experimenting
exploring
questioning
moving
drawing
writing
constructing
accompanying
observing
collecting
photographing
discussing
singing
playing
acting
classifying
designing
reading
listening
touching
performing
leading
following
improvising
problem solving
working singly
working in duos
working in trios
and larger
groups
composing art
works
choreographing
phrases,
studies,
dances

Evaluation Procedures

Develop fair and reasonable methods for evaluating and grading students and assessing the effectiveness of learning activities. Students can share this responsibility if they are given opportunities to evaluate their own technical skills and creative projects and those of others. Some activities can be designed to help students become aware of the possibilities for understanding, sharing, and assimilating ideas and attitudes as they learn.

. . . creativity is so delicate a flower that praise tends to make it bloom, while discouragement often nips it in the bud. Any of us will put out more and better ideas if our efforts are appreciated.
—Alex F. Osborn,
Applied Imagination

Teachers must also develop processes for determining how effectively learning units help students meet stated objectives. They must keep in mind that learning in dance education is not always predictable, uniform, immediate, or measurable. In fact, when creativity is the desired outcome, they may sometimes find it best to suspend judgment entirely, while providing continuing encouragement of creativity and individual responses.

Some open-ended evaluation methods are suggested below.

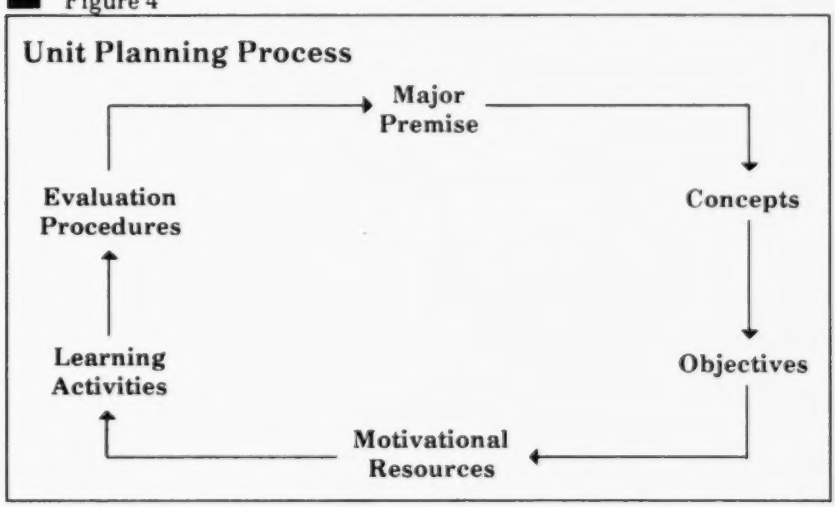
displaying	goal setting	observing
sharing	testing	discussing
self-analyzing	grading	performing
measuring	interacting	responding

Planning Aids

Figure 4 illustrates learning unit development, showing the relationship between steps in the process and indicating the possible need to return to the major premise with another concept. A sample form for learning unit development follows Figure 4.

Before they begin unit planning, however, curriculum developers should review the "Teaching Process and Methods" discussion that follows the unit planning form. Sample units are provided after that discussion.

Figure 4



Premise _____ **Level** _____

Date _____ *Teacher* _____

Major Premise (state in full)

Concept

Objectives

Cognitive and Motor

Affective

Motivational Resources

Learning Activities

Evaluation Procedures

The teaching methods a teacher chooses to employ will affect both unit planning and creation of the specific lessons derived from learning units. Feelings, understandings, beliefs, attitudes, and behaviors related to each major premise and concept about dance are taught using a problem-solving approach. To teach students to solve problems, teachers can use the divergent method, which stimulates creativity, and the convergent method, which encourages learning by imitation. Both teaching methods are valuable tools for encouraging conceptual learning.

Divergent Method

The divergent method requires that the teacher use a rich fund of ideas, images, feelings, and emotions to challenge students to think creatively and devise movement responses. Motivators can be presented verbally, with facial expressions, and on rare occasions with movement. Movement should be used only sparingly for this purpose, however, lest students resort to imitation.

Other resources can be used as well. Pictures, colored paper, materials of different textures, sculptured figures, slides, movies, books, elastic bands, and scarves are all examples of items that can stimulate creativity when skillfully used. Field trips to construction sights, zoos, farms, circuses, lakes, carnivals, festivals, rivers, museums, and music and dance concerts also can give students a wealth of movement ideas to bring back to the classroom.

Dance as an art form is both an impressive and expressive experience. Although the act of dancing is expressive (that is, from the "inside out"), it draws upon impressions in the environment (from the "outside in"). Thus, spontaneity does not occur in a vacuum, but emerges from sensory data which provide the sources for expression of ideas or moods.
—Geraldine Dimondstein, Children Dance in the Classroom

Movement Problems

The teacher can elicit creative responses by asking questions like these.

- How high can you move?
- How low can you move?
- How many different ways can you go from here to there?
- How would you walk if you were very sad? afraid?
- How does an elephant move? a giraffe? a dog?
- How does a monkey move? a lion? a cat?
- Can you move like an old man?
- Can you move like a baby?

Setting up various movement problems for students to solve can also stimulate creativity. Some examples are given below.

- Analyze a particular sport movement. Show it in three different speeds.
- Suppose you were on a high cliff or in a deep ravine. Show by your movements where you are.
- Change a phrase of movement the teacher, or another student, has taught you.

-How could you strengthen the movement?
-How could you weaken the movement?
-Can you add a turn between two of your movements?
-Can you make your movement sequence more angular?
-How can you make the same sequence smooth?
-Could you add a movement accent in an unusual place?
-Could you change the meter of your movement sequence?
-Could you change the sequence of your movements?
-Can you give your sequence of movements a clear beginning, development, and ending?

We need to know more about the interrelatedness of movement—the whole of it as different from the sum of all its parts, as the sound of a great orchestra is something of itself, beyond all the separate sounds and instruments that contribute to it.

—*Alice A. Gates,*
A New Look at Movement: A Dancer's View

Games

A game is another device than can challenge students to think and respond in new ways. For the example below, the teacher draws the chart in Figure 5 on a chalkboard or large poster.

Figure 5

Game Diagram

	Walk	Run	Hop	Jump	Leap
Walk					
Run					
Hop					
Jump					
Leap					

To begin the game, a blindfolded student uses a pointer to randomly select a locomotor activity combination from the chart. The student is then freed of the blindfold and asked to decide how many repetitions of the combination he or she wants the class to do. The teacher may wish to restrict this to a number below six, so that students will have to change from one movement to another frequently. Students then practice this combination on their own without any accompaniment.

Once the teacher has observed that the majority of students can do the movement, she or he can add accompaniment with a drum, other percussion instrument, or piano. The speed of the accompaniment should be adjusted to students' ability levels. This game can be varied by adding locomotor movements—skip, slide, gallop—to the chart or by substituting body movements—swing, turn, fall, twist, bend.

As students gradually gain confidence in their creative abilities and movement skills, the teacher can give them more freedom and more complex problems to solve. Part of the art of teaching is knowing where students are developmentally and when they are ready for more challenges.

Convergent Method

The convergent method involves directing students to execute one correct or best solution to a movement problem. Movements are demonstrated, usually by the teacher, and students are expected to duplicate them. Success is measured by assessing the degree to which students accurately imitate sequences, rhythms, or postures or by other standards predetermined by the teacher.

The convergent method is frequently employed for teaching ballet and modern dance technique and for teaching traditional and contemporary social dance forms. Imitative methods can also be used to teach students choreography set by others.

For the convergent method of teaching to be successful, movements must be demonstrated clearly and accurately. This means that the teacher's dance technique must be above average. Students with advanced or above-average technical ability may also be asked to demonstrate movements or movement combinations as the teacher gives directions. This may be motivational for students with exceptional technical skills, though teachers should be aware of possible effects on other students of choosing the same student demonstrators frequently. Verbal images should be used to supplement demonstrations and heighten student awareness of and feeling for movement material.

Teachers using the convergent method should plan lessons that progress logically through movement skill levels—for example, from simple to complex, from short to long, from familiar to unfamiliar. The progression should take into account the developmental levels of students being taught and degrees of technical difficulty of movements.

Convergent teaching methods rely to a great extent on repetition to help students refine and master technique. The teacher using these methods learns to assess when to proceed to the next skill level in order to maintain student interest and how often students need to repeat skill practice in order to feel successful.

Convergent methods are useful for teaching predetermined movement patterns in a short time. Students benefit by sharpening their abilities to perceive subtleties of demonstrated movements and to transfer observed movement to their own bodies. The primary limitation of the convergent method is that it requires students to memorize movements others have created. They have little or no opportunity for creative thought or choice, unless imitated movement is used as a springboard for problem solving.

Training, technique, is important; but it is always in the artist's mind only the means to an end. Its importance is that it frees the body to become its ultimate self.
—Martha Graham

Role of Observation

In addition to choosing when to apply convergent and divergent teaching methods to foster student learning, teachers using the conceptual teaching approach advocated in this guide must always be keen observers, as must every learner involved.

For the teacher, being sensitive to high and low points in a learning situation is essential. The teacher must be able to appreciate each student's unique personality, individual movement responses, and dominant

learning style and to encourage each with constructive criticism. Such observations and understandings help the teacher determine lesson content, gain instructional insights, and evaluate student behavior. The teacher must know dance, be able to observe dance, and be able to articulate what he or she sees in order to facilitate learning.

The student, as observer and performer, must become aware of the feeling, meaning, significance, and joy of dance experiences. What distinguishes dance from sports is its purpose and the ways in which the learner uses movement. Movement, as the content of dance experience, is used for expression and communication.

We need to know more about movement in relation to the whole of a person, thereby knowing more of the person from his movement—not only of his body which moves but as it is directed by the mind and inspired by the spirit. We need to have more personal awareness of what it does and can mean for us in our changing relationships with each other and with our environment and society.

—*Alice A. Gates,*
A New Look at Movement: A Dancer's View

Role of Evaluation

Evaluation should help each learner comprehend the implications of what he or she has experienced and enable group members to share their understandings, feelings, and resulting products with one another. Group sharing can broaden individual viewpoints and test beliefs. Evaluation should also enable the teacher to determine how effectively he or she has organized and facilitated the learning process.

Students' covert responses to learning experiences—valuing, appreciating, and contemplating—are internal and difficult to assess. Yet these responses are the collective basis for self-actualization and educational growth. Evaluation of student progress toward achievement of covert objectives will usually be based on inference from student behavior—enthusiasm, commitment, involvement, acceptance of physical changes, postural improvement, movement efficiency, and increased coordination when demonstrating original movement.

Overt responses are of two types. Some acts related to acquisition of specific skills and knowledge are immediately observable. Other acts that involve using and practicing acquired skills and knowledge call for long-range observation.

Performing in dance class is one overt way students can share with others what they have synthesized and created. In the earlier grades, the emphasis in performance should be upon sharing an experience with others in the class. In the later grades, performance structure and setting can become more formal. Videotaping class demonstrations, compositions, rehearsals, and performances is also an acceptable way for performer and creator to evaluate their work.

Pretests and post-tests are other tools teachers and students can use to evaluate cognitive and motor accomplishments. Tests may be written, oral, or motor.

Because dance is a performing art, dance education programs should give students opportunities to perform. Performance experiences must be carefully handled, however. While the success of professional dance depends upon, and professional dancers value, the product which is the performance, dance in education places greater emphasis on the process of learning. This process is designed to enrich the quality of life and expand personal horizons.

Sample Learning Units

Dancing is the body made poetic.
—Ernest Bacon

Once the unit planning procedure and the roles of teaching processes and methods in dance education are understood, curriculum writers can begin the planning of learning units. Sample units based on the elements major premise for all five developmental levels appear on the following pages.

Major Premise

The elements of time, space, and energy must be understood in the cognitive, motor, and affective senses to come to a full knowledge of dance as an art form. The dancer must develop a movement vocabulary to communicate eloquently.

Concept

Experience in locomotor and axial or body movement helps students to realize the potential of the human body.

Objectives

Cognitive and Motor

To experience and learn the names of the eight fundamental forms of locomotion
To experience movement in all joints of the body and the location of each joint
To experience and learn to do simple two-form locomotor combinations
To experience and learn to do movements which use two different joints, either simultaneously or sequentially
To experience and learn to do locomotor and axial or body movement combinations

Affective

To develop movement combinations incorporating locomotor and body movements which are satisfying and fun to do as well as watch
To find joy in moving freely without interfering with anyone else's movement

Motivational Resources

Teacher's enthusiasm, voice, movement
Drum and other percussion instruments
Objects such as wire figures, pipe cleaners, pictures of bodies in movement, clay
Sufficient space for all to move freely, but not so large a space that effective contact with each student is not possible

Music
Imagery
Rhythm
Games

Learning Activities

Walking, running, hopping, jumping, leaping
Exploring joint action (body movement) without traveling from one place to another
Experimenting with combinations of locomotor movements, including the skip, slide, and gallop
Experimenting with combinations of body movements

Evaluation Procedures

Simple performances for classmates
Observation of performances
Discussion of performances, including rhythm, skill at combining movements, accuracy, and how to improve
Simple written or oral tests on locomotor movements, names of joints in the body, and examples of combinations

Note. Motivational resources and evaluation procedures vary with the age and sophistication of the student.

Major Premise

The elements of time, space, and energy must be understood in the cognitive, motor, and affective senses to come to a full knowledge of dance as an art form. The dancer must develop a movement vocabulary to communicate eloquently.

Concept

Discovering how movements can be combined makes for the creation of patterns.

Objectives

Cognitive and Motor
To review the names of the eight fundamental forms of locomotion
To discover how to combine three or four locomotor movements
To discover how to do combinations of axial/body movements
To discover how to create and perform simple movement phrases

Affective
To discover the satisfaction of completing phrases of body and locomotor movement
To discover the enjoyment of completing phrases with a partner

Motivational Resources

Teacher's enthusiasm, voice
Drum and other percussion instruments
Teacher's movement and explanation
Imagery
Music

Learning Activities

Warming up with a review of the locomotor movements
Combining various locomotor movements
Combining various axial movements
Discussing movement phrasing
Forming a movement phrase

Evaluation Procedures

Simple performances for classmates
Observation of performances
Discussion of performances, including rhythm, skill at combining movements, improvement in phrasing, and attempts at accuracy
Simple written/oral tests on locomotor movement, examples of combinations, and simple explanation of phrasing

Elements – Level III

Major Premise

The elements of time, space, and energy must be understood in the cognitive, motor, and affective senses to come to a full knowledge of dance as an art form. The dancer must develop a movement vocabulary to communicate eloquently.

Concept

Manipulation of the elements of time, space, and energy alters movement and leads to more knowledge about movement.

Objectives

Cognitive and Motor

To recognize the rhythmic difference between the various locomotor movements
To accompany someone's movement with sound or an instrument
To recognize and perform qualities of movement
To use gestures in developing a movement study

Affective

To demonstrate how quality of movement expresses ideas, emotions, or feelings
To demonstrate how gestures can communicate feelings

Motivational Resources

Teacher's enthusiasm
Changes in teacher's voice
Drum and other percussion instruments
Examples of simple machines
Samples of fabrics with different textures
Class enthusiasm and involvement

Learning Activities

Performing a locomotor combination in two different tempos
Performing a locomotor combination in two different floor patterns
Exploring the possibilities of using fast and slow movements within the locomotor combination
Performing an axial combination in two different tempos
Exploring the various gestures that may be used in greeting
Developing a movement study based on greeting and leaving
Exploring the qualities of movement and discussing any meanings associated with them
Creating a simple movement phrase combining locomotor and axial movements which reveals an idea, feeling, or emotion

Evaluation Procedures

Performance for classes
Observation and discussion of performances
Discussion of rhythmic differences, the value of expression in the performances, and the combinations and possibilities of change or improvement
Continuous improvement in accuracy

Elements – Level IV

Major Premise

The elements of time, space, and energy must be understood in the cognitive, motor, and affective senses to come to a full knowledge of dance as an art form. The dancer must develop a movement vocabulary to communicate eloquently.

Concept

Students come to understand that the development of a finely tuned instrument—the body—is necessary for effective communication through dance

Objectives

Cognitive and Motor

To understand the many possibilities for designing unique individual and group shapes
To review and accurately perform combinations of locomotor movements
To understand how combining locomotor and axial movements produces expressive patterns and studies
To understand the use of stage terms

Affective

To understand how axial movements can be used to communicate and express ideas, feelings, and emotions
To understand how practicing dance techniques leads to self-satisfaction and group awareness
To demonstrate how gestures can communicate feelings

Motivational Resources

Teacher's organizational skills
Enthusiasm of teacher and students
Sound
Examples of sculptures/artwork
Music
Videotapes
Geometric shapes

Learning Activities

Creating designs using axial movement and pauses
Creating group design by using locomotor movement along with axial movement and pauses
Experimenting individually with several combinations of axial and locomotor movement
Experimenting with several combinations of axial and locomotor movement in a group
Using the combinations with pauses, creating designs or shapes and transitional movement
Discussing how emotions and ideas may be expressed through gestures

Performing the combinations and discussing changes or improvements
Deciding which movements were more expressive
Using sound to accent the performance

Evaluation Procedures

Observation and discussion of individual performances
Discussion and practice so as to improve individual and group accuracy in performances
Alternation of groups using sound and rhythm to improve and enhance performance
Discussion of problems; suggestion of improvements in designs, different transitional movements, and changes in rhythm

Elements – Level V

Major Premise

The elements of time, space, and energy must be understood in the cognitive, motor, and affective senses to come to a full knowledge of dance as an art form. The dancer must develop a movement vocabulary to communicate eloquently.

Concept

Applying knowledge of the elements of dance provides a means of expression.

Objectives

Cognitive and Motor
To demonstrate knowledge of all the elements of movement
To use the elements of dance to choreograph movement phrases

Affective
To demonstrate how changing of elements produces different meanings
To develop studies which express moods or feelings

Motivational Resources

Paintings and music which suggest moods or feelings
Lists of emotions and feeling states
Videotapes of dances conveying meaning
Music expressive of different emotional states

Learning Activities

Reviewing elements of time, space, force, and qualities by discussing and improvising
Choreographing a solo movement phrase in 9/8 or 12/8 meter which shows contrasts of fast/slow, high/low, smooth/sharp, large/small
Giving movement responses to words depicting emotions like anger, joy, fear, boredom, dread, and so on
Experimenting with several combinations of axial and locomotor movements in a group
Choreographing a duet which demonstrates conflict and conflict resolution
Selecting accompaniment to further the idea of conflict and resolution

Evaluation Procedures

Informal performance for class
Written self-analysis of personal performance
Constructive verbal responses to performances of classmates

Lesson Planning

A lesson plan specifies procedures for teaching one class period of a planned learning unit. It organizes teaching strategies into a logical progression of activities to facilitate learning within a set time limit. A lesson plan should include specific instructional objectives which relate to the broader goals of the unit objectives, the concept, and the major premise. Detailed learning activities, motivational resources, and evaluation methods are specified for each day of the learning unit.

Lesson plans should allow for creative guiding of student learning; they should not become rigid formulas. Student contributions to lessons can frequently lead in unplanned and often exciting directions. When students realize their ideas will be accepted as valid and important, the class can become more meaningful to them.

Other factors should be considered when daily lesson plans are being prepared.

- Organizing the physical environment and equipment with safety and efficiency in mind
- Estimating the amount of time needed for each activity
- Providing activities to challenge students without producing frustration
- Deciding when to use divergent or convergent teaching methods
- Providing for adequate warm-up and cool-down
- Organizing the class to ensure the most efficient use of time and space
- Giving clear, concise directions
- Directing the whole class while not neglecting to give individual attention
- Creating a class atmosphere in which all students can develop positive self-images
- Giving correction and positive reinforcement
- Being fair and consistent with discipline
- Keeping records and grading

Sample lesson plans using major premises relating to socialization and self-awareness for Levels I, III, and V follow.

. . . guiding (students) to healthy ways of expressing themselves is a challenge to the teacher.
—Betty Thoman

Sample Lesson Plan

Socialization – Level I

*Date*_____ *Teacher*_____

Major Premise

In moving with others, the student develops a sense of unity and cooperation. This is apparent not only in the performance of a dance, but also in the give-and-take required for creative efforts of group composition.

Concept

Movements created and/or performed by one person can stimulate the movement of others. Such experiences can help students learn to relate to one another.

Objectives

Cognitive and Motor
To perform for classmates in the classroom
To watch others perform

Affective
To respond in movement to the movement of others
To tell about one's own movement and someone else's movement

Motivational Resources

Pleasant, clean, nonthreatening physical environment
Positive reinforcement, especially in the initial stages, by constructive comments from an enthusiastic teacher
Teacher's participation and enthusiasm, including movement, drum playing, tone of voice, and facial expression
Drum
Song
Shapes
Other students' movement

Learning Activities

Skipping alone
Skipping with a partner
Singing the "Skipping Song"
Moving with the "Skipping Song"
Making a shape with one's body
Making a shape with a partner
Skipping until the drum stops and then freezing in a shape

Skipping with a partner until the drum stops and then freezing in a shape with that partner
Making a shape/skipping dance with a partner

Evaluation Procedures

Watching others move; discussing what is seen
Responding to questions:
- "Which did you like? Why did you like it?"
- "Could you make your dance better? How?"
- "Do you like to dance with a partner? by yourself? Why?"

Socialization – Level III

*Date*_____ *Teacher*_____

Major Premise

In moving with others, the student develops a sense of unity and cooperation. This is apparent not only in the performance of a dance, but also in the give-and-take required for creative efforts of group composition.

Concept

When a dance is created or performed, the student comes to know that every person involved is important to the success of that performance.

Objectives

To move individually and with others so as to understand each person's abilities and creativity
To relate one's own movement to the movement of others
To solve movement problems with others in creating a short composition
To discuss with others changes that may improve compositions and the final group effort

Motivational Resources

Drum
Contemporary music
Poem or jingle
Encouragement and input from teacher
Encouragement from others

Learning Activities

In a personal space, moving alone with locomotor and turning movements
Continuing with locomotor movement, gradually moving toward another person, attaching or touching without losing balance
Moving to a specified area and then turning, twisting, changing levels until all are in a group at various levels, freezing in position
Each student—or two at a time in a larger group—moving to a new position while turning, twisting, changing levels
Beginning again to solve problems of space and creating new solutions and relationships
Performing for other groups when the composition is completed

Evaluation Procedures

Using three or four groups to allow for observation and appreciation
Commenting on various movements that could replace redundant or unnecessary ones
Discussing the satisfactions that come from individual and group accomplishment
Discussing the value of sharing and improving

Socialization – Level V

*Date*_____ *Teacher*_____

Major Premise

In moving with others, the student develops a sense of unity and cooperation. This is apparent not only in the performance of a dance, but also in the give-and-take required for creative efforts of group composition.

Concept

To be successful, a total dance production requires the knowledgeable application of contributions from and the cooperation of choreographers, performers, accompanists, set designers, lighting designers, stage hands, directors, producers, program and costume designers, publicity directors, and ticket sellers.

Objectives

Cognitive and Motor

To demonstrate the cooperative efforts of individuals and a group when creatively composing a dance

To share ideas about choreography, performing, set design, lighting design, stage management, directing, producing, program and costume design, and so on

To perform a composition that has been cooperatively developed

Affective

To discuss positive and negative feelings about working with a group

Motivational Resources

Records
Slide projector and slides
Ladder
Costumes
Make-up
Proscenium stage
Lighting plot

Learning Activities

Moving alone and in small groups and applying concepts of over, under, around, through
Designing a final structure for the choreography
Sharing feelings about performing
Experimenting with costume effects
Experimenting with lighting
Experimenting with accompaniment

Evaluation Procedures

Sharing feelings about performing and choreographing
Observing reactions of audience and critics
Suggesting that this experience be used as a basis for future improvement
Discussing personal cooperative efforts and those of others
Discussing and giving constructive criticism
Performing a gracious bow

Self-Awareness – Level I

*Date*_____ *Teacher*_____

Major Premise

To realize the greatest personal potential in everyday living, students must come to know themselves as moving beings by learning their strengths and weaknesses. This process includes tapping both physical and creative potentials.

Concept

The human body is capable of experiencing particular ways of moving dependent on joint action and skeletal-muscular structure.

Objectives

Cognitive and Motor
To discover where movement is possible in the body
To find all the joints in the body
To move those joints one at a time
To move more than one joint at the same time
To combine axial and locomotor movement

Affective
To discover the joy of moving all the parts of the body

Motivational Resources

Books
The human body

Class discussion with teacher

Learning Activities

Looking at pictures of movement
Discussing where movement takes place
Finding the joints in the body
Experimenting with movements alone and with another person

Evaluation Procedures

Displaying/performing
Observing/sharing
Self-analyzing
Oral testing
Discussing

Sample Lesson Plan

Self-Awareness – Level III

*Date*_____ *Teacher*_____

Major Premise

To realize the greatest personal potential in everyday living, students must come to know themselves as moving beings by learning their strengths and weaknesses. This process includes tapping both physical and creative potentials.

Concept

Learning the process involved in creating movement patterns and performing combinations singly and with others challenges the student's imagination, physical capabilities, and social development.

Objectives

Cognitive and Motor

To combine running and "freezing" into a movement pattern
To gain self-awareness and awareness of others through rhythmic exercises that involve clapping rhythm and accents of names
To create and perform a movement pattern based on the shapes of the letters in a name

Affective

To discuss what feelings are evoked when watching finished projects

Motivational Resources

Drum
Teacher

Learning Activities

Running and freezing in shapes
Learning a movement pattern involving running for eight counts and freezing for eight counts using low, medium, and high levels
Clapping the rhythms of names, with and without accents
Clapping above, below, beside the body space
Sculpting the body into the letters of a name
Connecting shapes using continuous motion with clear beginning and ending
Adding more elaborate transitions
Performing in groups using ABCDA form

Evaluation Procedures

Performing
Observing
Discussing

Self-Awareness – Level V

*Date*_____ *Teacher*_____

Major Premise

To realize the greatest personal potential in everyday living, students must come to know themselves as moving beings by learning their strengths and weaknesses. This process includes tapping both physical and creative potentials.

Concept

Maturing of movement skills makes it possible for students to become competent at applying meaningfully organized thoughts and feelings to aesthetic movement communication; it also promotes self-confidence.

Objectives

Cognitive and Motor

To apply the knowledge of one's own physical and creative potentials
To apply the knowledge of one's own movement in relation to that of the group
To apply the correct rhythm to the movement designed
To apply knowledge of one's place in the spatial design of movements
To mentally note weaknesses and strengths, attempting to strengthen weaknesses and use strengths to advantage

Affective

To discuss feelings that were experienced while watching a finished project

Motivational Resources

Drum or musical instruments
Recordings, tapes, videotapes
Pictures
Voice of instructor and/or students

Learning Activities

Composing/designing movement patterns
–Using the locomotor movement with turning, rolling, and running
–Combining locomotor movements with contracting and extending in the group study
Developing three designs with three levels in each and creating transitions using turning and swinging in a study

Evaluation Procedures

Discovering abilities or limitations by observing and listening
Performing with self-awareness and awareness of others
Discussing during and after projects
Assessing satisfaction and awareness of growth

Implementation 4

Responsibilities and Roles
Scheduling, Staffing, and Class Size
Physical Facilities
Special Needs
Dance Program Checklist

Responsibilities and Roles

To create the type of dance program suggested in this guide, each member of the educational team must know the role he or she will play and the responsibilities to be assumed. Each must also realize the ways in which scheduling, staffing, class size, physical facilities, alternative spaces, resources, students with special needs, and other factors will affect and contribute to implementation of the newly designed curriculum.

Initiating, Developing, Implementing

Fifteen states currently certify teachers in dance. A number of state education agencies and school districts across the county have published dance curriculum materials. As dance comes to be recognized for its importance to the total educational experience of all students, the authors of this guide hope that many more school districts will join those that already have kindergarten through 12th grade dance curriculums in operation.

The authors recommend the following guidelines for initiating, developing, and implementing a dance curriculum.

Initiating. State agencies, local school districts, individual schools, or teachers can provide leadership for the initiation of a dance curriculum. Support from administrators, curriculum specialists, faculty, students, and parents is needed to begin and to develop such a program.

Existing Program. An assessment of the current status of dance education—using surveys, inventories, rating scales, or other forms of evaluation—will give direction and provide a basis for initiating or revising existing dance curriculums.

Curriculum Council. This is the group that will develop the dance curriculum. The curriculum council should include the best dance educators, curriculum planners, and grade-level representatives available. All personnel who will help implement the curriculum should be involved in the planning process. Cooperation may be improved by defining organizational structure in terms of roles and responsibilities.

Dancing is the loftiest, the most moving, the most beautiful of the arts, because it is no mere translation or abstraction from life; it is life itself.
—Havelock Ellis,
The Dance of Life

Resources. Both personnel and financial resources to support dance program development and implementation will have to be identified. State education agencies, colleges and universities, and professional dance organizations can provide assistance.

Philosophy. The curriculum council should develop a statement of philosophy compatible with general district and state educational guidelines and with dance education goals.

Goals. Goals developed should relate to cognitive, motor, and affective student potentials to be developed in the major areas of dance education: aesthetics, appreciation, creativity, culturalization, elements, kinesthetics, kinetics, self-awareness, and socialization.

Writing. Curriculum writing can follow the guidelines provided in Section 3 of this *Guide to Curriculum Planning in Dance*.

Inservice. Inservice training, in the form of courses and workshops, will be necessary for teachers who implement the curriculum.

Piloting. Using a pilot program to test the curriculum before full-scale implementation can be helpful.

Evaluation/Modification. Evaluation should be an ongoing process from inception to implementation. Curriculum planners must devise means of assessing how effectively the implemented curriculum is meeting established goals. If a need for any changes becomes evident during the evaluation process, the curriculum should be modified accordingly.

When Isadora Duncan discovered the principle of the dance to be the translation of subjective experience into overt movement, she made available perhaps the most potent of all educational mediums.

—John Martin,
Introduction to
the Dance

Personnel

If the potential of dance as an educational discipline is to be fully realized, state departments of public instruction, local school boards, teachers, and school and district administrators must assume certain responsibilities for providing quality dance programs to all students.

State Education Agencies

- Develop philosophies and practices related to curriculum, professional preparation, and certification.
- Plan, promote, and coordinate state- and district-level workshops, demonstrations, and inservices.
- Obtain, generate, and distribute informational materials on issues and concerns in dance education.
- Promote student involvement in dance activities such as concerts and conferences.
- Provide information about and assist with the writing of grant applications for the procurement of dance education funds.
- Provide staffing and supervisory leadership for dance education.

Colleges and Universities

- Promote and conduct research in curriculum development for dance, motor learning, and related subjects.
- Promote and exemplify high standards for professional preparation and teacher education.
- Act as consultants for curricular concerns.
- Provide guest speakers for inservice programs.

- Coordinate and evaluate student teaching programs.
- Provide leadership for curriculum planning and implementation.

School Boards

- Allocate an adequate number of teaching positions for implementation of dance curriculums.
- Control student/teacher ratios in dance classes.
- Provide inservice education for all teachers who either teach dance or desire to integrate dance into classroom learning activities.
- Allocate funds necessary to support quality dance programs.

One of the most striking aspects of the cultural scene in the United States today—and indeed throughout the Western world—is the rapid growth of dance activity, both as a performing art and as a form of educational experience.
—Richard Kraus,
History of the Dance

Administrators

- Recommend appointment of sensitive, creative, well-trained, and skillful certified dance teachers.
- Maintain and update facilities.
- Assist in planning for and obtaining an adequate budget for the dance program.
- Assist in procuring local dance resource people and nationally recognized artists.
- Assist in developing public awareness of the dance program.
- Schedule dance as a regular part of the total school program.
- Schedule classes which provide for the most efficient use of student and teacher time.
- Become acquainted with the dance program in the school and district and with national trends in dance education.
- Help with and coordinate curriculum development, implementation, evaluation, and revision.
- Work for articulation of elementary and secondary curricula.
- Encourage and allot time for interdisciplinary planning.
- Encourage teachers to belong to and attend meetings, workshops, and conferences of local, state, and national dance organizations.
- Encourage teachers to participate in continuing education activities and to visit other schools.
- Visit classrooms to assist in evaluating teachers and developing their potentials in dance education.
- Help teachers with instructional or disciplinary problems.
- Attend special dance events and performances.

Dance Specialists

- Develop, implement, evaluate, and revise curriculum.
- Develop and use resource materials such as slides, handouts, and transparencies.
- Provide input into budgeting and purchasing of supplies and equipment.

- Identify resource materials that can be acquired and used in classrooms and instructional materials centers.
- Serve as consultants to classroom and subject-area teachers.
- Organize and present inservice education programs.
- Remain sensitive to all students and strive to help them achieve their fullest potential in dance.
- Evaluate, keep accurate records on, and report student progress as required.
- Organize and coordinate student performances and demonstrations.
- Organize and supervise appropriate field trips.
- Select and/or perform appropriate musical or percussion accompaniment for dance activities.
- Help with extracurricular activities such as musical productions.
- Belong to professional organizations and serve on appropriate committees.
- Attend concerts and performances of dance and related events and exhibits.
- Bring in artists and other resource people from the community or artist-in-residence program for discussions, performances, demonstrations, and master classes.
- Update skills, knowledge, and understanding through continued education, reading, participation in technique classes, and attendance at professional conferences and workshops.

Physical Education Teachers

- Recommend that adequate time, space, and staff be allocated for dance activities at all levels.
- Recommend adequate funding for the dance program.
- Encourage hiring of certified dance specialists and other certified teachers with a strong interest and background in dance.
- Instill in students a sensitivity to the values of dance education.
- Update skills, knowledge, and understanding through continuing education, reading, participation in technique classes, and attendance at professional conferences and workshops.
- Integrate elements of dance and creative movement with other aspects of physical education.
- Incorporate creative teaching methods.

Physical education is more than fitness and sports; it is dance, also.

—Betty Thoman

Art, Music, and Drama Teachers

- Present activities that involve movement and dance experiences.
- Demonstrate the relationship between dance and other art forms.
- Use dance resources in the school district and the community.
- Serve as guidance resource people for students who want dance experiences beyond those the school provides.
- Update skills, knowledge, and understanding of dance through classes, reading, workshops, and conferences.

Elementary and Secondary Classroom Teachers

- Consult and cooperate with dance resource people.
- Present activities that use movement and dance to augment classroom learning.
- Learn about dance literature and career opportunities in dance.
- Use examples in dance that help teach concepts in the humanities, sciences, mathematics, and languages.
- Update teaching skills, knowledge and understanding of dance through classes, readings, workshops, and conferences.

(To watch dance) is an opportunity to encounter the uniqueness and vitality of dance . . . when a dance is there for us, we intuitively know that it is there; something alive and vibrant is happening on the stage, and as we are totally engaged in our experience of what is happening, so we too are alive and vibrant; we have a lived experience.
—Maxine Sheets

Professional Performers

Students can benefit from and enjoy attending professional performances by dancers whose level of performance exceeds their own. Such performances can increase enthusiasm and motivate students to improve. They can also contribute to a fuller understanding of dance as a fine art.

Students should be encouraged to attend performances in their own and neighboring communities. With sufficient planning, the teacher can prepare classes for what they will see, accompany them, and answer questions as they arise. The experience should be followed by classroom discussion of what students have seen and their reactions. Helpful guidance of this kind can build audiences with a better appreciation for dance as a performing art.

Another method of enriching school dance programs is to sponsor a professional group in residence for a performance followed by classes for students, inservice activities for teachers, and lecture-demonstrations. Sometimes area community groups are willing to pay for similar programs for their own members, and this can help defray the costs of the residency.

Artists-in-schools programs are examples of this type of arrangement. Local, state, and national arts and education agencies are sources of funding for artists-in-schools programs. More information is available from these organizations.

- National Endowment for the Arts, Artist-in-Education Program, 2401 E Street NW, Washington, DC 20506
- National Association of State Art Agencies, Suite 316, 1010 Vermont Avenue NW, Washington, DC 20005
- Alliance for Arts Education, Kennedy Center, Washington, DC 20566

Scheduling, Staffing, and Class Size

Decisions about scheduling, staffing, and class size will vitally affect the effectiveness of the comprehensive K-12 dance program. All those involved in making such decisions in schools and school districts must carefully consider a number of factors. Guidelines for ensuring that dance

program schedules, staff, and class sizes support the best possible dance training for students at all levels are provided below.

Scheduling

Dance instruction should be a part of education for all students from kindergarten through senior high school. The way dance is scheduled into the curriculum and the amount of time devoted to it will vary from one school to another. School personnel should allocate sufficient time to adequately implement the dance curriculum. When determining class length and frequency, decision makers should consider providing an amount of time that

- is adequate to ensure proper warm-up;
- allows for the repetition necessary to learn motor skills;
- allows for completion of creative projects;
- takes into consideration the skill levels and maturity of students; and
- is needed to fulfill fine arts, physical education, or elective requirements.

Table 4

Scheduling Recommendations

Level	Average Schools		Specialty Schools	
	Class Length	*Times/ Week*	*Class Length*	*Times/ Week*
I	½ hour	two	½ hour	three
II	45 min.	two	45 min.	three
III	45 min.	three	1 hour	three
IV	1 hour	two	1½ hour	three
V	1 hour	three	1 hour	five

Those involved must give careful thought to the articulation of scheduling at all levels in elementary and secondary schools. Sequential development, which builds upon previous experiences and provides for continuing and rigorous broad, in-depth study, is needed to effectively integrate the total dance program. Challenges must be provided and individual potentials expanded at all developmental levels. Scheduling that is coordinated, flexible, and innovative will help students to derive full potential benefit from dance education in the schools.

We all have the artistic need for self-expression through movement, it is easy to see that the claim of dance as a basic art form is a strong one.
—Betty Thoman

Staffing

A certified dance specialist should be scheduled to teach all or most dance classes. The specialist should teach no more than five hours of classes per day, and should be allowed at least one hour for planning and

preparation. Dance specialists can also serve as resources to physical education, fine arts, classroom, and subject-area teachers.

When a dance specialist cannot teach all dance classes, other staff can share responsibility for dance education. If this occurs, the dance specialist's resource function increases and he or she needs more time for planning, coordinating, consulting, and helping other staff who teach dance. An attempt should be made to schedule a certified dance specialist to instruct each class of students at least once a week.

Class Size

Class size influences the degree to which curriculum goals are met. The maximum sizes recommended for elementary and secondary classes are 20 students and 25 students, respectively. However, some dance activities may work best in smaller or larger groups or may require individualized instruction.

Large-group instruction conserves teaching time, makes use of audiovisual aids more efficient, and makes possible effective use of resource people. Among large-group activities appropriate for secondary students are lectures on dance history, anatomy, and dance accompaniment; lecture-demonstrations; classes in social and folk dance; master classes; and performances by guest artists.

Art flourishes where there is a sense of adventure.
—Alfred North Whitehead

When classes are small, more teacher/student contact is possible. Teachers have more time to give individual correction and explanations. Some identifiable groups such as the gifted or the developmentally disabled will benefit from small-group instruction. Choreographic projects frequently call for fewer students per class. Small groups also allow for more interaction in discussions of such topics as aesthetics, performances, and creativity.

Independent or individualized study in dance give motivated students opportunities to explore dance and movement in ways not possible through the regular curriculum. Allowing students to work on choreographic or performing projects, historical research, and advanced study are examples of ways to individualize instruction.

Dance classes can be offered for fine art, physical education, or elective credit. They should be offered to meet the special needs of such groups as the gifted, talented, creative, and developmentally disabled. Resources for extracurricular dance activities should be available to dance clubs, those involved in musical productions, and performing groups.

Physical Facilities

Physical facilities are as crucial to an effective dance curriculum as are schedules or staffing. Ensuring that adequate practice and performing spaces are available will help to ensure the success of the dance program.

Dance Studio

A dance studio is a space designed to meet the unique requirements of dance activities. Dance studios should be located away from sources of disturbance like noises, odors, and traffic. They should be near dressing, locker, and shower rooms and, ideally, near related fine arts areas and performing spaces. Studios should provide a minimum of 100 to 125 square feet per student, and ceiling height should be 16 to 20 feet.

Dance is a wonderful hybrid of two equal lines; the art and the science of human movement; the physical and the aesthetic.

—Betty Thoman

Floors

The floor is the most important component of the dance studio. It should be constructed to "float," that is, with an air space between the wood of the floor and the usual concrete foundation. Flooring adequately suspended above the foundation and made of carefully selected wood will have the resiliency needed to cushion landings from elevations and will help prevent injuries such as shin splints, hairline fractures, and stiff and torn ligaments and muscles.

A tongue-and-groove floor of hardwood cut in random lengths and laid with the grain going in the same direction throughout is a good choice. Tung oil applied to the wood will prevent slivering and give a finish that is neither too sticky nor too slippery. Sealers normally used on gymnasium floors are not desirable for dance studio floors. *Concrete floors are dangerous for dancing.*

Walls, Lighting, and Wiring

The walls of a dance studio should be relatively smooth, aesthetically pleasing, and easily maintained. They should be structurally strong enough to support the weight of mounted barres and mirrors. Natural lighting from large windows should be provided when possible, along with shades or curtains to provide darkness for performances and viewing of audiovisual materials.

Because creating different or unusual lighting is desirable for some dance activities, it is best to have dimmers on light switches so the instructor can control lighting intensity. Heavy-duty wiring that meets the safety standards for operating a light board will be needed if instructional space is also used for performances. Numerous electrical outlets should be strategically located throughout the dance studio.

Office Space

The dance staff should have private office space adequate for their needs located in or near the dance studio. Minimum requirements are desks, chairs, file cabinets, bookcases, and access to telephones and copy machines. Locked storage space is crucial for sound equipment, records, tapes, musical instruments, costumes, props, and videotape equipment.

Sound Equipment

Sound equipment required for dance classes includes a variable-speed turntable, tape recorders, an amplifier, and speakers. Such equipment can be built in or on casters. Speakers should be mounted near the ceiling; they should be of adequate size and quality for the space. Electrical outlets for the equipment should be conveniently located. Facilities for sound reproduction are highly desirable, and soundproofing the dance studio should be considered.

Mirrors and Barres

Mirrors and barres can be either portable or mounted on the studio walls. Mounted mirrors should be installed flush with the walls. Portable mirrors should be about six feet by eight feet and should be on casters for easy handling. Corner mirrors make it possible to analyze movement from two directions. All mirrors should be raised six inches from the floor.

Mounted barres should be six to eight inches from the walls. Portable barres should be constructed of lightweight materials so they are easy to move. Barres should be 32 to 42 inches from the floor, depending on the height of students who will use them.

Accessories

A number of accessories are needed as well, including adequate chalk and bulletin boards; an area for displaying photographs; reference books, tapes, and records; storage space that makes reference materials readily available to students and teachers; and racks or shelves where students can store books and shoes temporarily.

Although most dance specialists rely heavily on records and percussion instruments to accompany dance classes, well-developed dance programs and programs at specialty schools also make use of a piano and trained accompanists capable of improvising. Portable dance floors are beneficial where existing conditions are unsafe for dancing.

Alternative Spaces and Resources

Obstacles are those frightful things you see when you take your eyes off the goal.
—Hanna More

Dance can be taught in many spaces. Few schools have dance studios, but dance education should not be neglected because facilities are not optimal. As dance programs develop and expand, teachers and administrators should look for opportunities to renovate existing facilities so they will more adequately accommodate them. Existing facilities such as classrooms, multipurpose rooms, gymnasiums, and stages are reasonable alternative spaces for dance classes, provided safety standards are observed.

Basic requirements for dance space are cleanliness, openness, good ventilation, and quiet. Spaces should be aesthetically constructed, deco-

rated, and furnished. They should contain essential elements, equipment, and supplies in adequate quantities and of adequate quality for implementation of the dance curriculum. Any alternative space must have a hardwood floor that has not been laid directly over a cement or concrete foundation; otherwise it will not be safe for landings from elevations. Tiled and carpeted surfaces are not recommended. Spaces should be large enough for executing locomotor movements; 100 to 125 square feet per student should be available.

Dance—freeing the body from needless inhibitions and breaking down some of the unessential reserves—frees the personality for a wider and more satisfying life.
—Margaret H'Doubler

Elementary Schools

The cooperation of classroom, physical education, art, and music teachers can help dance programs to flourish in the elementary schools. Classroom teachers can teach students to efficiently rearrange furniture to provide classroom space for dance activities. Music teachers can provide accompaniment and percussion instruments for dance classes. Art teachers have colored paper, sculptured forms, and other resources that will act as stimuli for movement.

Physical education departments can allot time for dance teaching as part of their programs and supply equipment like mats, ropes, balls, and other items which lend themselves to creative use in movement activities. Record players and other sound and video equipment can usually be borrowed from audiovisual departments shared by several teachers.

Secondary Schools

The gymnasium is probably the most frequently used alternative space for secondary-level dance instruction. When gymnasiums are used, providing the minimum 100 square feet per person is not usually a problem. In fact, the very large gymnasium may be undesirable if teacher directions and sound equipment cannot be heard. Those who schedule dance classes in the gymnasium should be careful not to locate other activities in adjacent areas without providing adequate visual and sound barriers.

Sound equipment, percussion instruments, portable mirrors and barres, and storage space for all these should be provided. As in the elementary schools, other departments in the high school can be provide supportive equipment for dance classes.

Additional Considerations

As dance programs are developed and their value to the total education program is established, school and district personnel should give careful thought to providing facilities and equipment that will best support them. School budgets should include funds for such items as sound equipment, tapes, records, barres, mirrors, and percussion instruments. Existing facilities can be renovated, or new facilities constructed, to better serve the goals of the dance education program.

Special Needs

Dance can enrich the lives of all students, regardless of their special requirements or gifts. Dance and movement can be of therapeutic benefit to those with exceptional educational needs and can be tools for exploring the creative and imaginative potentials of the gifted and talented.

Dance Therapy

Dance therapy differs from "stage" dancing in that the stage performer does not express his feelings of the moment. He achieves the choreographer's intent by tapping past experiences and thus presents a rehearsed, stylized version of human experience and emotion. The dance therapist, on the other hand, does not structure the encounter, but works with what unfolds as the result of his movement interaction.
—Claire Schmais and Elissa Q. White, "Introduction to Dance Therapy"

Dance/movement therapy can provide growth-enhancing experiences for students with exceptional educational needs. It is now included in the list of fundable art therapies in federal public law 94-142, the Education for the Handicapped Act (20 U.S.C. s. 1400-1485).

The dance therapist helps the student use creative movement to examine self-concept and build new coping skills. In movement therapy, children are given opportunities to explore feelings about themselves and the environment, to develop new skills to deal with perceptual motor deficits, and to increase self-esteem. In a playful atmosphere, activities are structured to increase concentration, impulse control, frustration tolerance, and so on.

Through improvisation and role playing in the dance or movement class, children can become aware of their own self-defeating behaviors and begin to experiment with alternative ones. As there is no right or wrong in improvisation, they can be successful. Problem solving in movement can increase self-confidence, and group work can provide a positive, shared social experience.

Movement therapy begins with a child's strengths and uses them to explore problem areas. It provides safe surroundings in which children can express themselves in tangible ways, communicate with others, and increase the options available to them for meeting their own needs and the requirements of society.

A dance educator is not, and should not pretend to be, a dance therapist. However, there is an inherent therapeutic effect in the creative dance experience, and the skilled educator can be aware of and support that potential until the services of a dance/movement therapist are available.

Gifted and Talented

Programs for the gifted and talented are as diverse as the students who participate in them. Most share common goals, such as extending learning opportunities for identified students beyond those available through the regular school curriculum.

Whether these programs address the needs of generally outstanding students or those with special subject-area abilities, they should include opportunities for involvement in dance and such involvement should be

encouraged. Because dance offers abundant outlets for creativity and originality, challenges physical capacities, requires concentrated study, and develops self-confidence, it is uniquely suited for enhancing the development of gifted and talented students.

Dance programs for the gifted and talented should not be offered only by specialty or magnet schools. Most regular schools can incorporate some suggestions for curriculum development, acceleration, and enrichment into established or developing programs for gifted and talented students.

Dance is the hidden language of the soul.
—Martha Graham

Program Goals

Gifted and talented dance students should be identified so that their unique needs can be recognized and taken into account as curriculum materials and educational programs are developed. Possible program goals are listed below.

- To create an educational environment that will provide the widest possible scope for developing abilities in dance
- To develop curriculums that incorporate learning experiences designed to meet students' special technical and creative needs without ignoring their social and emotional needs
- To incorporate into dance classes instructional strategies which allow for cognitive development, conceptual understanding, and self-understanding
- To present meaningful experiences in the most effective way, maximizing achievement and minimizing boredom and discouragement

Model Program

An ideal model dance program for the gifted and talented would include instruction from highly qualified teachers, a well-equipped dance studio, classes with others who are similarly gifted and motivated, and opportunities for performance and creative expression.

Identification

Gifted and talented students should be identified on the basis of their proven and potential abilities. High motivation should be strongly considered as a criterion for selection. Students may be considered gifted and talented in dance if they excel in creative expression, choreography, knowledge/conceptual understanding, and dance technique and if they demonstrate above-average ability or potential ability in other areas.

Program Strategies

Acceleration and enrichment are two strategies for making learning experiences for identified gifted and talented students more meaningful. Acceleration takes into account the student's capacity to understand higher-level concepts and to learn technique more rapidly. Among applications of the acceleration strategy would be placing students in advanced

dance classes, granting credit for classes through examination or testing, and condensing course content into less time.

Dance is movement, and its opposite, in time and space. It is this continuously changing fact that gives its structure, its permanence, in fluidity . . . it is its own necessity, not so much a representation of the moving world, but rather, a part of it . . .
—Merce Cunningham

Enrichment experiences involve in-depth explorations into areas of interest, relevant research, product development, and performance. Enrichment activities like those listed below can grow out of independent projects and individualized instruction that involve curricular, extracurricular, or community participation.

- Self-directed choreographic projects
- Biographical research
- Concert attendance
- Special classes and/or extra classes
- Study at private studios
- University- or college-sponsored programs
- School or community theatre productions or musicals
- Mentor programs
- Career education and exploration

While the emphasis in these activities should often be on the learning process, teachers of the gifted and talented will find it desirable to see that students have an audience other than their classmates for creative projects.

Dance Program Checklist

Those who implement the comprehensive kindergarten through 12th grade dance curriculum can use the checklist that follows to assess its effectiveness. A rating of three should be given for outstanding aspects of the program, two for those which are adequate, and a one to those found to be lacking or inadequate.

Results of the evaluation can the bases for change and improvement in staffing, facilities, curriculum, and program. Evaluation should be a continuing process.

Checklist for an Effective Dance Program

Staff	Outstanding 3	Adequate 2	Lacking 1
1. A certified dance specialist teaches all dance students.			
2. Professional development opportunities are provided for all who teach dance.			
3. Dance teachers are members of dance and related professional organizations.			
4. Teachers and students attend dance performances.			
5. Administrators support and encourage the inclusion of dance as a fine art in the basic education of all students.			

Facilities	Outstanding 3	Adequate 2	Lacking 1
1. There is a dance studio or safe, appropriate area available for dance instruction.			
2. Room size is considered when classes are enrolled so that freedom of movement is possible.			
3. Class size does not exceed 25.			
4. Areas for safe storage of equipment are provided.			
5. Equipment for an effective program is available and a fair and adequate budget is assured for upkeep and replacement.			

Sample Form (*continued*)

Checklist for an Effective Dance Program

Curriculum	Outstanding 3	Adequate 2	Lacking 1
1. Dance as a fine art is a part of basic education for every student.			
2. Curriculum is based on a sound educational philosophy.			
3. Curriculum is being developed on the basis of specified guidelines.			
4. The curriculum is being implemented and is periodically evaluated.			
5. Dance guidelines are conveniently available to all curriculum planners.			
6. The dance program allows time for dance to be developed as an art form.			

Program	Outstanding 3	Adequate 2	Lacking 1
1. All elementary children receive regular instruction in creative dance throughout the school year.			
2. Dance classes are available to and encouraged for all students.			
3. Students have opportunities to perform.			
4. All students, regardless of abilities, have the opportunity to participate in the dance program.			
5. Gifted dance students have the opportunity to excel.			
6. The dance program positively influences the entire school curriculum.			

Resources 5

Introduction
Films and Videotapes
Recordings
Publications
Organizations
Supplies and Services

Introduction

Instructional resources of all types are invaluable supports for development and implementation of a strong dance curriculum. Not only books and magazines on all aspects of dance and related arts, but also films, videotapes, audiotapes, recordings, and organizations can provide information and inspiration. Sources for supplies and services are listed as well.

Films and Videotapes

The films and videotapes listed here can be used to motivate creative movement by fostering an understanding of the relationships between dance and language arts, visual arts, humanities, and music.

Films

A number of the films cited are available from local public libraries and state universities at little or no cost; others can be rented from the source named. Additional listings of dance films can be found in the April 1969 issue of *Dance Magazine*.

Art and Motion. Sound, color. For sale from Encyclopedia Britannica Educational Corporation, 425 North Michigan Avenue, Chicago, IL 60611. For rent from University of California Extension, Media Center, 2223 Shattuck Avenue, Berkeley, CA 94720. 17 minutes.

Behind the Scenes. 16mm; sound, color. For sale or rent from Mediavision, Inc., 1709 Bloor Street W, Toronto, Ontario, Canada M6P 1B2. 24 minutes.

This film shows the difficult training of a ballet dancer and is suitable for all ages.

Being Me. 1969. Sound, black and white. Available from University of California Extension, Media Center, 2223 Shattuck Avenue, Berkeley, CA 94720. 13 minutes.

Movement explorations involving the physical, mental, and emotional self are featured in this film on creative dance.

Child of Dance. 1970. Sound, color. Available from Film Images (Division of Radim Films), 17 West 60th Street, New York, NY 10023; and 1034 Lake Street, Oak Park, IL 60301. 9 minutes.

This film shows little girls dancing; it does not include boys. The first part conveys creativity, but the second part is less successful. Teachers might show the film to preschool and kindergarten students and use it as a guide to movement ability for these age groups.

Children Dance. 16mm; sound, black and white. Produced and codirected by Geraldine Dimondstein and Naima Prevots. Available from University of California Extension, Media Center, 2223 Shattuck Avenue, Berkeley, CA 94720.

Intended to capture spontaneity, this film features boys and girls in kindergarten through third grade doing dance improvisations during regular class time. The film is narrated by teachers and intended to encourage those who want to teach dance to children in the classroom, dancers who want to teach children, and educators interested in the arts. Although limited in content, it provides a starting point.

Christmas Cracker. Sound, color. For sale or rent from Contemporary Films/McGraw-Hill, 330 West 42nd Street, New York, NY 10036. 9 minutes.

Creative Sound and Movement. 16mm; sound, black and white.

Part three of the four-film "Creative Dance for Children" series showing Barbara Mettler's work with children, this film features boys and girls ages eight to 12.

Dance About. 16mm; color. For rent from Christine Welsh Enterprises, 2146A Queen Street East, Toronto, Ontario, Canada M4E 1E3. 30 minutes.

This film, which can be used for teacher training, features modern dance as an educational discipline and as an art form. Nine- and ten-year-old students are shown dancing in the gym, outdoors, and in the classroom. The second segment of the film shows the work of the Regina Modern Dance Workshop.

Dance As an Art Form. 16mm; sound, color. Avaliable from Chimera Foundation for Dance, Inc., 33 East 18th Street, New York, NY 10003. Each film 30 minutes.

This five-film series—*The Body as an Instrument, Motion, Space, Time,* and *Shape*—traces dance from its origin in natural gesture to its use as an art medium. Dancers are filmed out of doors and in various life situations promoting dance for everyone.

Dance Design: Motion. 1975. Color. Also available as VHS videocassette 243-28310. For sale from American Alliance for Health, Physical Education, Recreation, and Dance, American Alliance Publications, P. O. Box 704, Waldorf, MD 20601. 19 minutes.

How does the individual develop a language of movement? How does he or she learn to "body think"? Problem solving is one way of increasing the kinetic vocabulary, developing a continuum of movement images and

The value of dance as an art . . . is in helping children achieve an awareness of the importance of organizing their emotions and of communicating them through the forms of movement.

—Geraldine Dimondstein, Children Dance in the Classroom

design concepts. As motion problems are presented, dancers offer possible solutions to motivate viewer involvement.

Dance Design: Shape and Time. 1975. Color. Also available as VHS videocassette 243-28304. For sale from American Alliance for Health, Physical Education, Recreation, and Dance, American Alliance Publications, P. O. Box 704, Waldorf, MD 20601. 16 minutes.

Time itself is the context of dance. The dancer moves, using the values of time, acceleration, deceleration; providing accent and visual punctuation; occupying or vacating as need and mood dictate.

Dance Design: Space. 1975. Color. Also available as VHS videocassette 243-28286. For sale from American Alliance for Health, Physical Education, Recreation, and Dance, American Alliance Publications, P. O. Box 704, Waldorf, MD 20601. 19 minutes.

Experience is not what happens to you, but what you make of what happens to you.
—Aldous Huxley

Dancers move into an area, around it, through it, under it, and above it in relation to one another. Space is pliable, active, passive, or alive as the dancers cause and wish it to be.

Dance for You. For sale from American Alliance for Health, Physical Education, Recreation, and Dance, American Alliance Publications, P. O. Box 704, Waldorf, MD 20601. 16 minutes.

This film on creative dance is geared for children in the intermediate grades.

Dance Instrument. Available from The Athletic Institute, 200 North Castlewood Drive, North Palm Beach, FL 33408. Films range from 16 to 20 minutes.

The highly technical content in this five-film series seems to be for the dance specialist or dance performer. Films could be used for orientation and audience education. Titles are *The Dance Instrument, How to Move Better, Dance Design: Motion, Dance Design: Shape and Time,* and *Dance Design: Space, Sound, Color.*

Dance Is . . . . 1978. Available from American Alliance for Health, Physical Education, Recreation, and Dance, American Alliance Publications, P. O. Box 704, Waldorf, MD 20601.

This slide/tape presentation teaches the values and scope of dance education.

Dancers in School. 1971. 16mm; color. For sale or rent from Pennebaker, Inc., 56 West 45th Street, New York, NY 10036. 28 minutes.

This is a good survey of the artist-in-the-schools program showing Murray Louis, Bella Lewitsky, and their companies. Virginia Tanner and her students are also filmed in residence in public schools giving performances, classes for students, and workshops for teachers.

Dance Squared. 1963. Sound, color. For sale or rent from International Film Bureau, 332 South Michigan Avenue, Chicago, IL 60604. 4 minutes.

Dance with Joy. Sound, color. Available from Documentary Films, 3217 Trout Gulch Road, Aptos, CA 95003. 13 minutes.

A racially and socio-economically integrated group of two- to four-year-old children respond to music and rhythm in an experimental early childhood education program. Geared for early childhood and elementary-level teachers and psychologists, the film emphasizes that children are natural dancers when given the opportunity and that they need to be quickened from within and allowed to move in their own ways.

Fantasy of Feet. 1970. Sound, color. For sale from Encyclopedia Britannica Educational Corporation, 425 North Michigan Avenue, Chicago, IL 60611. For rent from University of California Extension, Media Center, 2223 Shattuck Avenue, Berkeley, CA 94720. 8 minutes.

Hailstones and Halibut Bones. 1964-1967 (Parts I and II). Sound, color. For sale from Sterling Educational Films, Inc., 241 East 34th Street, New York, NY 10016. Part I, 6 minutes; Part II, 8 minutes.

Hoo Ha. 1967. Sound, color. Rapaport Company (Monroe), 175 West 72nd Street, New York, NY 10023. 5 minutes.

Images from Nature. 1962. Sound, color. For rent from Indiana University Audio-Visual Center, Bloomington, IN 47401. 7 minutes.

Learning through Movement. 1967. 16mm; sound, black and white. Available from SL Film, 5126 Hartwick Street, Los Angeles, CA 90041; or Multimedia Center, 3401 South 39th Street, Milwaukee, WI 53215. 32 minutes.

Produced and directed by Ann and Paul Barlin, this film shows first- through sixth-grade boys and girls in a public school exploring movement individually and in a large group.

Little Blue and Little Yellow. 1962. Sound, color. For sale or rent from Contemporary Films/McGraw-Hill, 330 West 42nd Street, New York, NY 10036. 11 minutes.

Looking for Me. 1970. 16mm; sound, black and white. Available from University of California Extension, Media Center, 2223 Shattuck Avenue, Berkeley, CA 94720. 30 minutes.

Written and narrated by Janet Adler and produced and directed by Virginia Bartlett, this film focuses on autism and stresses body language. It can be used by those working with disturbed children.

McLaren, Norman. Films. 1944-1961. For sale or rent from International Film Bureau, Inc., 323 South Michigan Avenue, Chicago, IL 60604.

Among the short imaginative films produced by Norman McLaren Films between 1944 and 1961, the most appropriate for dance are *A*

There is no telling to what heights boys and girls might soar if given the chance to fulfill themselves. Let us give them their chance!

—Gladys Andrews Fleming

Chairy Tale, Canon, Fiddle-De-Dee, Hen Hop, Rhythmetic, and *Hoppity Pop.*

Moonmonster. 16mm; color. For sale from Joyce Boorman, Department of Movement Education, University of Alberta, G112 Education S, Edmonton, Alberta, Canada T6G 2G5. 12 minutes.

Moonmonster is intended for teacher and parent education, with an emphasis on the processes of exploration and discovery.

Moonstars, Sundrops and Rainbeams. 16mm; color. Available from Joyce Boorman, Department of Movement Education, University of Alberta, G112 Education S, Edmonton, Alberta, Canada T6G 2G5. 12 minutes.

The first film in a series from the Children's Creative Dance Theatre at the University of Alberta, this film explains the philosophy underlying the children's work *I Am, I Can, I Know, I Feel, I Belong.* The dancers develop rain and puddles from skips and jumps; small white clouds from growing, turning, and sinking movements; stars from shapes; and finally the rainbow from colored ribbons. The film is intended to help teachers and parents understand the significance of dance in the education of the young child.

Let me grow as I be
And try to understand
why I want to grow like
me; / Not like my mom
wants to be / Nor like my
dad hopes I'll be / Or my
teacher thinks I should
be / Please try to under-
stand and help me grow
Just like me!
—Gladys Andrews
Fleming

Movement in Time and Space. 16mm; black and white. Available from The British Broadcasting Corporation, Film Sales, Manulife Centre, Suite 510, 55 Bloor Street W, Toronto, Ontario, Canada M4W 1A5. 30 minutes.

Primary school children in Bristol, England, dance their underwater ballet. This work reveals a fine sensitivity to many different types of movement and shows the end product of dance classes rather than the teaching and learning processes.

Movement Speaks. 16mm; black and white. Available from Wayne State University, Systems Distribution and Utilization Department, V5440 Cass Avenue, Detroit, MI 48202. 30 minutes.

Eleven- and 12-year-old boys from an English mining town develop expressive movement under the verbal guidance of their headmaster. The teaching approach, and the fact that not all of the movement results are successful, could be instructive for teachers.

Once Upon a Time There Was a Dot. 1967. Sound, color. For sale or rent from Contemporary Films/McGraw-Hill, 330 West 42nd Street, New York, NY 10036. 8 minutes.

Peter Rabbit. 16mm; color. Available from Bellevue Film Distributors, #2, 1019 17th Avenue SW, Calgary, Alberta, Canada T2T 0A7. 90 minutes.

Choreographed by Frederick Ashton, this work was produced in the rolling hills of Britain's Lake District and in a special studio built to scale—from a mouse's point of view.

Preparation: Dance. 16mm; color. Available from Canadian Filhavers Distribution Centre, 406 Jarvis Street, Toronto, Ontario, Canada M4Y 2G6. 12 minutes.

Using music and poetry, the dance teaching approach presented covers both creative and pretechnical learning for children who wish to study ballet or contemporary dance. The film follows a group of six- to eight-year-old children of average ability through a class which shows how both purely technical teaching and a creative program can be used in class.

Quebec 4, 5, 6. 16mm; color. Available from Cine-Media Ltd., 49 Bathurst Street, Toronto, Ontario, Canada M5V 2P2. 20 minutes.

An illustration of awakening the senses, this wordless film captures children's reactions and movements in response to snow, large styrofoam pieces, percussion objects, paint, paste, cellophane, bicycle wheels, and other noise makers.

Rhythmetron. 1973. 16mm; color. For sale or rent from Audio Visual Division, McGraw-Hill Ryerson Ltd., 330 Progress Avenue, Scarborough, Ontario, Canada M1P 2Z5.

Arthur Mitchell, founder of the Dance Theatre of Harlem, explains ballet to a group of youngsters while his students demonstrate at the barre. Ballet is shown to be a part of everyday experience, neither alien nor out of reach for young people. Three works are performed, "Fete Noire," "Boisfere," and "Rhythmetron."

Skip, Skip, Skip. 16mm; color. Available from Joyce Boorman, Department of Movement Education, University of Alberta, G112 Education S, Edmonton, Alberta, Canada T6G 2G5. 12 minutes.

The second in a series from the Children's Creative Dance Theatre directed by Joyce Boorman, this film shows development of a simple rhyme, *Skip, skip, skip/Curl up small/Spread way out/And roll like a ball.* Children work with each part of the rhyme and then with the whole. Finally, some of the actions are made into a very simple partner dance. The film is intended for teacher and parent education.

Slowly, Slowly. 16mm; color. For sale from Joyce Boorman, Department of Movement Education, University of Alberta, G112 Education S, Edmonton, Alberta, Canada T6G 2G5. 12 minutes.

The fourth in a Children's Creative Dance Theatre series, *Slowly, Slowly* shows one way to combine poetry and creative dance. Children ages nine and ten work with both Haiku and the poem "Slowly" by James Reeves. The film clearly depicts a developmental stage when children are beginning to understand that poetry can be not only read and illustrated but also restated in creative dance form.

Snowy Day. 1964. Sound, color. For sale or rent from Weston Woods Studio, Weston, CT 06880. 6 minutes.

Sound and Movement. 16mm; sound, color. Available from Tucson Creative Dance Center, 3131 North Cherry Avenue, Tucson, AZ 85719.

Directed by Barbara Mettler, this film features movement improvisations accompanied by sounds of voice, hands, feet, and unconventional musical instruments.

Sources of Dance. 1984. Color. For sale from American Alliance for Health, Physical Education, Recreation, and Dance, American Alliance Publications, P. O. Box 704, Waldorf, MD 20601. Also available as VHS videocassette 243-28316. 17 minutes.

Sure I Can Dance. Available from Film Images, 1034 Lake Street, Oak Park, IL 60301.

An overall introduction to dance with enthusiastic dancers and exciting costumes and colors, this films shows class work in grades one through three and three through four, as well as brief glimpses of middle school and special education work.

Towards Dance. 16mm; color. For sale from Joyce Boorman, Department of Movement Education, University of Alberta, G112 Education S, Edmonton, Alberta, Canada T6G 2G5. 12 minutes.

The last in a five-part Children's Creative Dance Theatre series, this film shows two dances created for students 11 to 13 years old. The first deals with abstract designs created by the body and its juxtapositions in and with space. The second explores transitory human relationships in moments of greeting and farewell and the more stable relationship united mood and action can create. The film is intended for upper elementary and junior high school teachers and students.

A Very Special Dance. Sound, color. For sale from American Alliance for Health, Physical Education, Recreation, and Dance, American Alliance Publications, P. O. Box 704, Waldorf, MD 20601. Also available as VHS videocassette 243-28156.

The only true journey of knowledge is from the depth of one being to the heart of another.
—Norman Mailer

Winner of five national awards, this film was developed in cooperation with NBC-TV of Salt Lake City, Utah. It focuses on the work of dance educator Ann Riordan with mentally handicapped young adults and reveals the abilities of the handicapped to be creative and communicate through dance.

What Is Rhythm? 16mm; color. Available from Bailey Film Associates, 11559 Santa Monica Boulevard, Los Angeles, CA 90025. 11 minutes.

Animations simply and directly explain beats, accents, and phrases. Also featured are natural rhythms in the environment and movement rhythms of people, animals, and objects.

Videotapes

Arts in Education. Available from the Art Education Consultant, Wisconsin Department of Public Instruction, 125 South Webster Street, P. O. Box 7841, Madison, WI 53707-7841. 30 minutes.

This video program depicts and discusses the value of the arts as educational processes.

Creative Movement for Classroom Teachers. Parts 1 and 2. 3/4-inch; black and white. Available from the Division of Continuing Education, University of Montana, Missoula, MT 59812. 60 minutes.

In Part 1, children ages five through seven present space and shape concepts and an overview of creative movement for classroom and music teachers. The program stresses language art skills to be learned through movement experiences. Part 2 explores the concepts of time and energy with children ages five through seven in the classroom.

The Elf and the Toadstool. Color. For sale from Audiovisual Media Department, Faculty of Education, University of Alberta, B117 Education N, Edmonton, Alberta, Canada T6G 2G5. 40 minutes.

This tape shows children ages seven and eight and their first attempts to choreograph in small groups. Children's dances shown are "The Puzzle Dance," "Pizzicato Polka," and the title piece.

I Am Me. Color. For sale from KUED Channel 7 Video, 101 Music Hall, University of Utah, Salt Lake City, UT 84112. 30 minutes.

Virginia Tanner's work features children of all ages who are stimulated by rhythms created from the names of vegetables and fruits, by colors and the blending of dyes, by music, and by shapes they observe around them every day.

Movement Colours the World. 3/4-inch; color. Available from Communications Media Distribution Unit, Social Science Building, Room 102, The University of Calgary, Calgary, Alberta, Canada T2N 1N4. Each cassette 30 minutes.

This series attempts to show children how total movement understanding using many senses affects the whole being and how different aspects of the curriculum interrelate. It is designed to stimulate creativity, inventiveness, and curiosity. Series titles are *Move in Your Own Way, Sing It or Fling It, Around and About, Watch a Poem, Rules Aren't Always Real, Make a Song, Working with Film, Eat a Poem*, and *Act and React*.

Now I Am Three. Parts 1 and 2. Black and white. For sale from Audio-Visual Media Department, Faculty of Movement Education, University of Alberta, B117 Education N, Edmonton, Alberta, Canada T6G 2G5. Each cassette 30 minutes.

Part 1 shows a group of three- and four-year-olds in their first dance class, establishing a trusting relationship with their instructor Joyce

Boorman and exploring movement freely. Part 2 shows their progress after 12 weeks of 30-minute classes and illustrates the need to subdivide conceptual challenges.

The Peddler and His Caps. Color. For sale from Audio-Visual Media Department, Faculty of Movement Education, University of Alberta, B117 Education N, Edmonton, Alberta, Canada T6G 2G5. 50 minutes.

University students in a curriculum and instruction course on creative dance taught by Joyce Boorman are challenged to choreograph dances for a child audience. Assignments include "The Peddler and His Caps," "The Gunny Wolf," "Miss Muffet," and "The Night Before Christmas."

Suppose You Met a Witch. Black and white. For sale or rent from Faculty of Education, Audio-Visual Department, University of British Columbia, Vancouver, BC, Canada V6T 1W5. 20 minutes.

Student teachers and others looking for ways to integrate creative dance and classroom subjects are the intended audience. The tape shows a class of fourth-grade children exploring the story of a witch in movement, language development, and art. Taught by Jean Cunningham of the University of British Columbia, children work first with story parts and then combine parts to create the whole.

Recordings

Recorded music and sounds can be used creatively to stimulate movement responses and accompany dance activities. In addition to the resources listed below, teachers can make use of soundtracks for films and stage productions of musical plays such as *The Whiz, Cabaret, West Side Story, Guys and Dolls, Mame, Bubbling Brown Sugar, Porgy and Bess*, and others.

Recording Companies

The companies listed provide records for folk, ethnic, and children's creative dance. Write to them for a catalog with additional information.

Bowmar, 622 Rodier Drive, Glendale, CA 91201

Dancer's Shop, Children's Music Center, 5373 West Pico Boulevard, Los Angeles, CA 90019

Educational Activities, Inc., P. O. Box 392, Freeport, NY 11520 (Kimbo Educational Records also included)

Folkways/Scholastic Records, 907 Sylvian Avenue, Englewood Cliffs, NJ 07632

Hocktor Educational Records, Waldwick, NJ 07463

RCA Records, Radio Corporation of America, 1133 Avenue of the Americas, New York, NY 10017

S & R Records, 1609 Broadway, New York, NY 10017

Young People's Records, c/o Living Language, 100 Sixth Avenue, New York, NY 10013

Recordings for Elementary-Level Students

Bela Bartok. Phillips, SAL 6500-013.

This recording features piano music with excerpts from "Mikrokosmos," "Out of Doors," and "Sonatina." It includes short pieces that can be used for movement exploration.

Debussy, Claude. *Children's Corner Suite*. Columbia, MS-6567. Mono and stereo.

This suite comprises six piano pieces with a variety of rhythmic and melodic qualities.

Electronic Music. Phillips, PHS 600-047. Stereo.

Electronic Music is geared for upper grades.

The Electronic Record for Children. Dimension 5 Records, Box 185, Kingsbridge Station, Bronx, NY 10463; E-141. Stereo.

Such selections as "Upside Down" and "Spiders" could be useful for creative movement experience.

Fiddle, Faddle. RCA, LSC-2638. Stereo.

Popular arrangements by Leroy Anderson, such as "Syncopated Clock" and "Plink, Plank, Plunk," are featured.

Four Swinging Seasons. Capitol International, SP-10547. Stereo.

Useful for upper grades and particularly for rhythmic studies, this recording includes blues, pop, rock, folk, and bossa nova, as well as a jazz version of Vivaldi music.

Listen and Move Series. McDonald and Evans, Ltd., 8 John Street, London WC1, England.

Four Green-Label records offer percussion rhythms, piano music, and the Laban approach to movement.

Every child has a rhythm and a body language that is unique to him. Dance helps boys and girls to discover and "feel" the rhythm in their movements.

—Gladys Andrews Fleming

Lorber, Alan. *The Lotus Place*. MGM Records Division, V6-8711.

Sitar orchestration of popular songs, interesting sounds, and dramatic ideas are highlights of this recording.

Moog: The Electric Eclectics of Dick Hyman. Command Records, 938S. Stereo.

The unusual tonal and rhythmic effects produced by a Moog synthesizer can be interesting and have humorous potential.

Music for Rhythms and Dance. Vol. 4. Freda Miller Records for Dance, 131 Bayview Avenue, Northport, NY 11768.

Former accompanist and composer for Hanya Holm, the late Freda Miller wrote these compositions for basic and dramatic movement, including movement suggestions.

Music of Edgar Varese. Columbia, MS-6146. Mono and stereo.

The complexity of sound and rhythmic variations make this recording best suited for upper elementary grades. Selections using wind, brass, and unusual percussion instruments are long, but the music can be a basis for movement exploration.

Music Today. Angel Records, S-36558.

New music from England, including the excellent "Collages," is featured.

Perrey-Kingsley. *The In Sound from Way Out: Electronic Pop Music of the Future Created by Perrey-Kingsley*. Vanguard Records, VRS-9222.

The short selections with an obvious beat could be used for humorous movement explorations which change body shapes and use isolated body parts.

Pop Corn by Hot Butter. Musicor Stereo, MS-3242.

The 11 selections played on Moog synthesizer and other instruments include recognizable melodies from contemporary music.

Saint-Saens, Camille. *Carnival of the Animals*. Columbia, MS-6368. Stereo.

Music in this piece suggests lions, chickens, donkeys, turtles, and elephants.

Space Songs. Motivation Records, Division of Argosy Music Corporation, MR-0312.

This singing science record for elementary level provides an opportunity to integrate science and dance.

Switched on Bach. Columbia, MS-7194. Stereo.

Featured are Moog synthesizer, Bach selections, and interesting contrasts that could stimulate locomotor responses.

The Way Out Record. Dimension 5 Records, D-131. Stereo.

The side without narration is recommended for dance classes; it provides unusual sounds and electronic effects.

Recordings for Secondary-Level Students

Bach's Greatest Hits. Phillips, PHS 600-097.

Ballet Melodies. Montovani and Orchestra, LL1525 London.

Basic Dance Tempos. Educational Activities, Inc., LP501-A.

Beall, Bradshaw. *Music for Modern Dance*. Kimbo, LP6090.

Burt Bacharach. A & M Records, 1416 North LaBrea, Hollywood, CA 90028.

Christmas with the Chipmunks. Liberty Records, Los Angeles, CA; LST 7256.

Dance Class with Peter Gennaro. Kimbo, LP9065.

Dance Craze. Capitol, EAP 1-927.

This record features the Bunny Hop, Charleston, Hokey Pokey, and Creep.

Eaton, John. *Electro Vibrations*. Decca Records, MCA Inc., New York, NY; DL710165.

This can be used for improvisation.

Floaters. ABC Records, AB1030.

Freda Miller Records for Dance. Department A, Box 383, Northport, NY 11768.

Three albums in this series provide a variety of music for different uses. Album 2 includes a technique study, "The Fable of the Donkey," which can be used as a finishing project, and "Dance Project," which could be a concert piece for individuals or a group. Album 3 includes studies for composition at all levels and can aid technique development and understanding of tempo and variations. Album 4 offers music for rhythms and dance and two scenes for a creative and dramatic presentation.

Green Onions and Behave Yourself. Stax, S127.

This can be used as a basis for composition.

Gwen Verdon Prepares to Move. Kimbo, LP9091.

Hoctor, Robin. *Patterns in Jazz*. HOP, 4200.

The art of dancing stands at the source of all the arts that express themselves first in the human person.

—Havelock Ellis,
The Dance of Life

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Hotshot. West End Records, WES 12111B.

Improvisations for Modern Dance. Sarah Malamente, GB599.

Jazz from Dixie. Featuring Rampart Street Six. Kimbo. USA Records, Box 55, Deal, NJ 07723; LP1099.

Contents are rhythmic exercises and dynamic movement music.

Jazzville. Statler, 1008.

Jensen, Evelyn O., and Betty Toman. *Dance Studies*. Iowa State University, Ames, IA; Y-71971.

This record is recommended for classes in beginning technique.

Joplin, Scott. *Piano Rags*. Volume 2. Nonesuch Records, 71264. Stereo.

Keig, Betty, and Madelin S. Nixon. *Modern Dance*. Educational Activities, Inc., Freeport, NY; LP503.

Intended as a guide for the imagination and not as a set of rules to be followed, this record provides suggestions for less experienced teachers. It is designed to stimulate creative teaching and conveys a wide range of feelings, from light and delicate to strong and dynamic. Music for composition is included.

Klemmer, John. *Barefoot Ballet*. ABC Records, 950.

Let There Be Drums and *Quite a Beat*. Imperial Records, 5775.

Listen, Move and Dance. Volume 1. Capitol Records, H-21006.

This record is recommended for creative projects with middle school and high school students.

Mahler, Roni. *Ballet Class*. Statler Records; preballet, 1032; beginners, 1033; intermediate 1034.

Mann, Herbie. *Mississippi Gambler*. Atlantic Records, SD 1610.

Modern Interpretive, Birth of the Beat and *Drums are My Beat*. Imperial, 5809.

Modern Jazz Exercise Movements. London and Harris, LP3030.

Montego, Joe. *Afro Rhythms*. Kimbo, LP6060.

Oregon: In Concert. Vanguard Records, VSD 79358.

Stewart, Michael, and the Sandpipers. *Turkey in the Straw*. Golden Records, FF1033B.

Stone, Art. *Jazz Class*. Statler, 1057 and 1058.

Strahlendorf, Mary Joyce. *African Heritage Dances*. Activity Record, AR 36.

Stravinsky, Igor. *The Rite of Spring*. RCA Victor, LM 2085.

Tchaikovsky, Peter Ilyich. *Swan Lake*. RCA, LM 1003.

Weather Report. Columbia Records/Stereo. C30661.

Weisberg, Tim. *Listen to the City*. A & M Records, SP 4545.

_____. *Tim Weisberg 4*. A & M Records, A & M SP 3658/ stereo, SP 33719.

Williams, John. *Virtuoso Guitar Music*. Columbia, ML 6096.

Winter, Paul, and the Winter Consort. *Icarus*. Epic Records, KE31643.

Wonder, Stevie. *Songs in the Key of Life*. TAMLA, T13-34C2.

Publications

Publications have been selected to provide information on dance education and on aspects of dance as an art form. Sources for books and other materials listed are bookstores, publishers, and libraries.

Aesthetics, Philosophy, and Appreciation

Brown, Jean Morrison, ed. *The Vision of Modern Dance*. Princeton, NJ: Princeton Book Company, 1979.

Featuring writings of 21 modern dance creators—from Duncan to Limon to Pilobolus, the articles not only reveal how the modern dance revolution was born and has constantly been renewing itself, but also give a feeling for the different stylistic qualities and priorities of each succeeding generation.

O chestnut tree, great-rooted blossomer, Are you the leaf, the blossom or the bole? O body swayed to music, O brightening glance, How can we know the dancer from the dance?
—William Butler Yeats, Among School Children

Denby, Edwin. *Looking at the Dance*. New York: Curtis Books, 1968.

Dewey, John. *Art as Experience*. New York: G. P. Putnam's Sons, 1958.

Ghiselin, Brewster. *The Creative Process* New York: New American Library, 1955.

H'Doubler, Margaret. *Dance: A Creative Art Experience.* New York: F. S. Crofts, 1940. (Republished by University of Wisconsin Press, 1957 and 1966.)

A classic in setting forth a philosophy for the teaching of dance as a creative art form, this book advocates dance for everyone as an aesthetic and enjoyable experience.

Jowitt, Deborah. *Dance Beat: Selected Views and Reviews 1967-76.* New York: Marcel Dekker, 1977.

This collection of dance articles and criticism captures the diversity of the dance scene in New York from 1967 to 1976. Topics covered range from the ballet to modern dance to ethnic dance.

Langer, Suzanne K. *Feeling and Form.* New York: Charles Scribner's Sons, 1957.

_____. *Philosophy Is a New Key.* New York: New American Library, 1964.

_____. *Problems of Art.* New York: Charles Scribner's Sons, 1957.

Little, Araminta. *Dance as Education.* Washington, DC: American Alliance for Health, Physical Education, Recreation, and Dance, National Dance Association, 1977.

Martin, John. *Introduction to the Dance.* New York: Norton, 1939. (Republished by Dance Horizons, Inc., 1965.)

Martin presents his thinking on modern dance as an art form in the late 1930s.

_____. *The Modern Dance.* New York: A. S. Barnes, 1933. (Republished by Dance Horizons, Inc., 1965.)

This is Martin's first work on analysis of modern dance as an art form.

Nadel, Myron H., and Constance Nadel. *The Dance Experience: Readings in Dance Appreciation.* New York: Praeger, 1970.

This collection of essays written primarily by dancers, critics, and educators includes citations for original sources. Each selection is followed by questions which reflect aesthetic issues, but background on traditional aesthetic theory is not presented.

Sheets, Maxine. *The Phenomenology of Dance.* Madison, WI: University of Wisconsin Press, 1966.

Siegel, Marcia B. *At the Vanishing Point: A Critic Looks at Dance.* New York: Saturday Review Press, 1972.

Siegel presents dance progress from 1967 to 1971. Her comments could help the dance teacher grasp the essence of dance more clearly.

_____. *The Shapes of Change: Images of American Dance.* Boston: Houghton Mifflin, 1979.

Provided is a look at the development of American dance through the themes major choreographers have chosen to explore and through the forms and styles of movement they have created. Siegel analyzes more than 40 landmark dances, relating the works to their social and historical content.

_____. *Watching the Dance Go By.* Boston: Houghton Mifflin, 1977.

A collection of reviews covering the years from 1972 through 1977 by one of this country's most prominent dance critics.

Sorrell, Walter. *The Dance Has Many Faces.* New York and London: Columbia University Press, 1951.

Dance Composition

Blom, Lynne Anne, and L. Terin Chaplin. *The Intimate Art of Choreography.* Pittsburgh: University of Pittsburgh Press, 1982.

Cunningham, Merce. *Changes: Notes on Choreography.* Frances Starr, ed. New York: Something Else Press, 1968.

Ellfeldt, Lois. *A Primer for Choreographers.* Palo Alto, CA: University of Southern California, National Press Books, 1967.

This book could be particularly useful for beginning choreographers working at the high school level and above.

Focus on Dance V: Composition. Lanham, MD: American Alliance for Health, Physical Education, Recreation, and Dance, 1969.

Grant, Gail. *Technical Manual and Dictionary of Classical Ballet.* 3rd rev. ed. New York: Dover Publications, 1982.

This manual gives clear, understandable definitions of ballet terms, with explanations of the differences among the Italian (Cecchetti), French, and Russian methods.

Hawkins, Alma M. *Creating through Dance.* Englewood Cliffs, NJ: Prentice-Hall, 1964.

Hawkins approaches dance teaching through concepts fundamental to understanding dance as creative experience. The book is geared for grades seven through 12.

Hayes, Elizabeth. *Dance Production for High Schools and Colleges.* New York: A. S. Barnes, 1955.

Hayes emphasizes the nature of the creative act, various means for increasing aesthetic awareness, creating with form, and evaluating dance

First of all, the potential choreographer should be predominantly extrovert and a keen observer of physical and emotional behavior. To compose for himself, he must put a stethoscope to his own heart and listen to those mysterious inner voices which are the guide to originality. In composing for other dancers, he must have a high regard for their individuality, remember that they are not like himself and bring all his intelligence to bear on the problem of understanding them, physically, emotionally and psychologically.

—Doris Humphrey,
The Art of
Making Dances

For reasons I don't fully understand, choreography in the United Stated has grown to impressive stature as a creative art.
—Marcia B. Siegel,
A Critic Looks at Dance

composition. The book offers suggestions to help teachers design the dance experience, a discussion of accompaniment and program planning, illustrations, and an appendix of original piano music for dance composition.

Horst, Louis. *Pre-Classical Dance Forms.* New York: Kamin Dance Publishers, 1953.

A concise account of the principal dances of the Renaissance, their peasant origins, and development into formalized patterns in the courts, this work can be a supporting resource for the study of dance composition and dance history. Detailed analysis of the rhythmic structure and style characteristics of each dance form are provided as well as music examples and illustrations.

_____, and Carol Russell. *Modern Dance Forms.* San Francisco: Impulse Publications, 1961.

Humphrey, Doris. *The Art of Making Dances.* New York: Grove Press, 1959.

This book presents some basic principles and well-tested theories on choreography.

La-Meri (Russell Meri Hughes). *Dance Composition.* Lee, MA: Jacobs Pillow Dance Festival, 1965.

Turner, Margery J., with Ruth Grauert, and Arlene Zellman. *New Dance: Approaches to Nonliteral Choreography.* Pittsburgh: University of Pittsburgh Press, 1971.

Theory on the nonliteral approach to dance composition is presented.

Dance for Children

Andrews, Gladys. *Creative Rhythmic Movement for Children.* 2nd ed. Englewood Cliffs, NJ: Prentice-Hall, 1975.

Barlin, Anne Lief. *Teaching Your Wings to Fly: The Non-Specialist's Guide to Movement Activities for Young Children.* Santa Monica, CA: Goodyear Publishing, 1979.

Best, David. *Expression in Movement and the Arts.* London: Lepus Books, 1980.

Boorman, Joyce. *Creative Dance in the First Three Grades.* Don Mills, Ontario, Canada: Longman Canada, 1969.

Boorman provides parctical help on development of movement concepts.

_____. *Creative Dance in Grades Four to Six*. Don Mills, Ontario, Canada: Longman Canada, 1971.

The author further develops theories presented in *Creative Dance in the First Three Grades*.

Bruce, Violet Rose. *Dance and Drama in Education*. 1st ed. Oxford, New York: Pergamon, 1965.

Carroll, Jean, and Peter Lofthouse. *Creative Dance for Boys*. London: MacDonald and Evans, 1969.

Cherry, Clair. *Creative Movement for the Developing Child*. Palo Alto, CA: Fearson Publishers, 1971.

D'Amboise, Jacques, Hope Cooke, and Carolyn George. *Teaching the Magic of Dance*. New York: Simon and Schuster, 1983.

Dimondstein, Geraldine. *Children Dance in the Classroom*. New York: Macmillan, 1971.

Dimondstein provides a form that unifies underlying concepts and instructional procedures and allows for the unpredictable teachers' and children's responses that will emerge from the discovery process. Written for potential elementary classroom teachers, practicing elementary and preschool teachers, and private teachers of dance to young children, the book includes lesson plans using concepts of time, space, and force.

_____. *Exploring the Arts with Children*. New York: Macmillan, 1974.

Driver, Ann. *Music and Movement*. London: Oxford University Press, 1958.

Exiner, Johanna. *Teaching Creative Movement*. 1st American ed. Boston: Plays, 1974.

Fleming, Gladys, ed. *Children's Dance*. 3rd ed. Washington, DC: American Alliance for Health, Physical Education, Recreation, and Dance, 1981.

The result of a significant research project carried out by a task force comprising some of the foremost dance educators in the country, this work covers philosophy, examples of model programs at various levels for boys and girls, folk and ethnic dance, dance as an art, making dances, and future directions of dance in education.

Fleming, Gladys Andrews. *Creative Rhythmic Movement: Boys and Girls Dancing*. Englewood Cliffs, NJ: Prentice-Hall, 1976.

For the beginning teacher, this book provides information on age characteristics of growing children, the nature of creativity and rhythmic movement, and the content of movement. It also includes verbatim

The nimble foot, the hankering hand, the itching mind, the yearning heart, the vibrant voice, the scintillating eye, the creative spirit—the child.
—Gladys Andrews

dialogue between teachers and students at several grade levels, original songs to use in teaching, discussions of how to develop movement from kindergarten on up and on how to get started, chants, dance songs, folk dances, and tips on how to make dances.

Gilbert, Anne Green. *Teaching the Three R's through Movement Experiences*. Minneapolis: Burgess Publishing Company, 1977.

Gillion, Bonnie Cherp. *Basic Movement Education for Children*. Reading, MA: Addison-Wesley, 1970.

Gowan, John Curtis. *Trance, Art and Creativity*. Buffalo: State University College, Creative Education Foundation, 1982.

Gray, Vera, and Rachel Percival. *Music, Movement and Mime for Children*. New York: Oxford University Press, 1962.

Hughes, Langston. *The First Book of Rhythms*. New York: Franklin Watts, 1954.

Hymes, James L. *A Child Development Point of View*. Englewood Cliffs, NJ: Prentice-Hall, 1955.

Jacobs, Leland B., ed. *Using Literature with Young Children*. New York: Teacher's College Press, 1965.

Jenkins, Ella. *This Is Rhythm*. New York: Oak Publications, 1962.

Joyce, Mary. *First Steps in Teaching Creative Dance*. Palo Alto, CA: National Press Books, 1973.

King, Bruce. *Creative Dance Experience for Learning*. New York: Bruce King Studio, 1973.

Listening and following directions, vital prerequisites to learning, are stressed throughout movement activities.
—Gladys Andrews Fleming

_____. *Creative Movement*. New York: Bruce King Studio, 1968.

Logsdon, Betty J., Kate R. Barret, et al. *Physical Education for Children: A Focus on the Teaching Process*. 2nd ed. Philadelphia: Lea and Febiger, 1977, 1984.

The chapter "Educational Dance" could be useful. Book content is based on Laban Movement Analysis.

Maynard, Olga. *Children and Dance and Music*. New York: Scribner, 1968.

Monsour, Sally, and Marilyn C. Cohen. *Rhythm in Music and Dance for Children*. Belmont, CA: Wadsworth, 1966.

This publication includes information on recorded music, program ideas, and lesson plans; it also provides a bibliography.

Murray, Ruth Lovell. *Dance in Elementary Education*. 3rd ed. New York: Harper and Row, 1975.

Powers, William K. *Here Is Your Hobby: Indian Dancing and Costumes*. New York: G. P. Putnam's Sons, 1966.

Preston-Dunlop, Valerie Monthland. *A Handbook for Modern Educational Dance*. London: MacDonald and Evans, 1980.

Russell, David Harris. *Children's Thinking*. 2nd ed. Lexington, MA: Ginn and Company, 1961.

Russell, Joan. *Creative Dance in the Primary School*. London: MacDonald and Evans, 1968.

_____. *Creative Movement and Dance for Children*. Boston: Play, Inc., 1975.

Schlein, Miriam. *Shapes*. New York: William R. Scott, 1964.

This children's book could stimulate exploration of movement shapes.

Schmiderer, Dorothy. *The Alphabest Book*. New York: Holt, Rinehart and Winston, 1971.

This children's book deals with shapes of letters.

Schurr, Evelyn L. *Movement Experiences for Children*. New York: Appleton-Century-Crofts, 1967.

The Sesame Street Books. Boston: Little, Brown, 1969.

Titles are *Numbers*, *Puzzles*, *Shapes*, *Letters*, and *People and Things*.

Sheehy, Emma. *Children Discover Music and Dance*. New York: Teacher's College Press, 1968.

Siks, Geraldine Brain. *Children's Literature for Dramatization*. New York: Harper and Row, 1964.

Sitomer, Mindel, and Harry Sitomer. *What Is Symmetry?* New York: Thomas Y. Crowell, 1972.

Squires, John L., and Robert E. McLean. *American Indian Dances*. New York: Ronald Press, 1963.

It is not important that you should know what a dance means. It is only important that you should be stirred.

—Martha Graham

Winters, Shirley J. *Creative Rhythmic Movement for Children of Elementary School Age*. Dubuque, IA: W. C. Brown, 1975.

Designed for elementary school teachers, teachers of dance methods courses, special educators, and preschool teachers, this publication includes lesson plans and discussion of teaching methods.

Zirulnik, Ann, and Jeanette Abeles. *Resource Lists for Children's Dance*. East Lansing, MI: Michigan Dance Association, 300 Bailey Street, Room 201, 1985.

Dance for Secondary-Level Students

Cheney, Gay, and Janet Strader. *Modern Dance*. Boston: Allyn and Bacon, 1975.

Short, easily read conceptual and creative approaches to dance teaching are presented.

Hypes, Jeannette, ed. *Discover Dance: Teaching Modern Dance in Secondary Schools*. Washington, DC: American Alliance for Health, Physical Education, Recreation, and Dance, 1978.

The . . . form which has a right to be called art, is known as modern or contemporary dance. The very least that can be said for it is that it was born in and of the twentieth century and seeks sincerely to represent our times, our attitudes and our dreams.
—Doris Humphrey, The Art of Making Dances

Lockhart, Aileene Simpson. *Modern Dance: Building and Teaching Lessons*. 5th ed. Dubuque, IA: W. C. Brown, 1977.

Music and illustrations are included.

Nahumck, Nadia. *A Comprehensive Curriculum in Dance for Secondary Schools*. U. S. Department of Health, Education and Welfare, Office of Education, Bureau of Research, digest no. H328, grant no. OE6-10-137, 1970.

_____. *Dance Curriculum Resource Guide: Comprehensive Dance Education for Secondary Schools*. Rev. ed. New York: American Dance Guild, 1980.

Radir, Ruth. *Modern Dance for the Youth of America*. San Diego: A. S. Barnes, 1944.

Russell, Joan. *Creative Dance in the Secondary Schools*. London: MacDonald and Evans, 1969.

Turner, Margery J. *Modern Dance for High School and College*. Englewood Cliffs, NJ: Prentice-Hall, 1957.

Turner presents creative approaches for teaching modern dance as a required subject to students who dislike activity. Included are lesson plans she used successfully.

Dance Production

American Alliance for Health, Physical Education, Recreation, and Dance. *A Guide to Dance Production: On with the Show*. Reston, VA: AAHPERD, 1981.

Bellman, Willard F. *Lighting the Stage: Art and Practice*. San Francisco: Chandler, 1967.

Bellman discusses tools, technology, and artistic considerations for theatrical lighting as an art and identifies and deals with aesthetic problems of lighting design.

Corson, Richard. *Stage Makeup*. 4th ed. New York: Meredith, 1967.

Intended as a text and reference work for students and teachers, this book covers basic principles of makeup art and technique.

Ellfeldt, Lois, and Edwin Carnes. *Dance Production Handbook: Or, Later Is Too Late*. Palo Alto, CA: National Press Books, 1971.

The authors cover all aspects of producing a dance concert—sound; music; costumes; sets; lights; construction; publicity; stage, technical, and dress rehearsals; performance; and post-performance activities. The book is a must for teachers of grades seven through 12.

Jones, Robert Edmond. *The Dramatic Imagination*. New York: Theatre Arts Books, 1941.

Jones examines the aesthetics and art of the theater, specifically stage design, costuming, lighting, and physical spaces.

Lippincott, Gertrude, ed. *Dance Production: Music, Costumes, Staging, Decor, Lighting, Photography, Make-up, Planning, and Rehearsing*. Washington, DC: American Alliance for Health, Physical Education, Recreation, and Dance, 1956.

This is a compilation of 12 articles on aspects of dance production in educational institutions.

Melcer, Fannie Helen. *Staging the Dance*. Dubuque, IA: W. C. Brown, 1955.

A manual of practical source materials for theatrical production especially adapted for dance programs, this work includes information about costumes, sets, lighting, makeup, and theater management for high school and college modern dance teachers.

Payne, Blanche. *History of Costume*. New York: Harper and Row, 1965.

Dance, as a work of art, is organized and achieves a form that is capable of involving the spectator with the opening movement and sustaining his attention to the end.

—Alma M. Hawkins, Creating through Dance

Russell, Douglas A. *Stage Costume Design: Theory, Technique, and Style.* New York: Appleton-Century-Crofts, 1973.

Russell provides a critical, aesthetic, practical, and historical introduction that can be used in courses that teach students problems of sketching, principles of design, practices of costume construction, and style in period plays.

Selden, Samuel, and Hunton D. Sellman. *Stage Scenery and Lighting.* New York: Appleton-Century-Crofts, 1959.

While written primarily for the student of dramatic stagecraft, this book offers valuable suggestions and instructions for constructing scenery and lighting sets and people.

Shapiro, Louis. "Sound: A Series for Dance." *Dance Magazine.* Feb.-Oct. 1974.

This seven-part series includes diagrams and commentary on the nature of sound and the making of audiotapes for dance.

Skelton, Tom. "Handbook of Dance Stagecraft." *Dance Magazine.* 1955-56.

Extensively illustrated and diagrammed, this series provides a comprehensive examination of lighting for dance. It is geared especially for teachers of grades seven through 12 doing any kind of dance concerts and is suitable for directors or teachers with little experience and elementary equipment.

Stein's Makeup for the Profession. New York: Stein Cosmetic Company.

This booklet describes the techniques of applying makeup and serves as a guide to selecting types and shades of foundations, liners, and powders.

Stern, Lawrence. *Stage Management: A Guidebook of Practical Techniques.* Boston: Allyn and Bacon, 1974.

A practical guide for all phases of theatrical production, this work defines and outlines a stage manager's responsibilities and discusses pre-, during-, and post-performance organization.

Tilke, Max. *Costume Patterns and Designs.* New York: Praeger, 1959.

von Boehn, Max. *Modes and Manners.* Translated by Joan Joshua. Volumes I-V. Philadelphia: J. B. Lippincott, 1933.

Waugh, Norah. *Corsets and Crinolines.* New York: Theatre Arts Books, 1954.

_____. *Cut of Men's Clothes, 1600-1900.* London: Faber and Faber, 1964.

In music it is sound. In painting, color. In literature, words. And in dance, motion. In the dance art the emphasis is placed not upon the results of movement, but upon movement itself. Seeing how commonplace actions can be sensed and then transformed through selection, arrangement and skillful performance, the viewer comes away with an understanding of the motional basis underlying dance and of the sentient awareness which qualifies dance as an art form.
—Unknown

_____. *Cut of Women's Clothes, 1600-1930.* New York: Theatre Arts Books, 1969.

Wilcox, Ruth Turner. *The Mode in Costume.* New York: Charles Scribner's Sons, 1958.

Dance Technique

Learning rules cannot produce an artist.
—Anna Sokolow,
The Modern Dance:
Seven Statements
of Belief

Cayou, Delores Kirton. *Modern Jazz Dance.* Palo Alto, CA: National Press Books, 1971.

Primarily a book on technique, *Modern Jazz Dance* also provides history.

Hammond, Sandra Noll. *Ballet Basics.* Palo Alto, CA: National Press Books, 1974.

This book covers ballet history, setting up a ballet class, barre work, center work, allegro, and basic anatomical considerations. It provides thorough definitions of terms and suggests how to go about teaching them.

Joyce, Mary. *Dance Technique for Children* Palo Alto, CA: Mayfield, 1983.

Schurman, Nona, and Sharon Leigh Clark. *Modern Dance Fundamentals.* Englewood Cliffs, NJ: Prentice-Hall, 1964.

Schurman and Clark present simple, basic exercises in dance form for the beginning student or teacher, introduce them with Labanotation, and suggest ways to use the material to plan well-balanced technique or improvisation classes in schools.

Sherbon, Elizabeth. *On the Count of One: Modern Dance Methods.* 2nd ed. Palo Alto, CA: Mayfield, 1975.

This book deals with early technical training exercises, described and illustrated from the techniques of Graham, Humphrey, Holm, Erdman, and Limon, and covers lesson planning and sequential development.

Stodells, Ernestine. *The Dance Technique of Doris Humphrey and Its Creative Potential.* Princeton, NJ: Princeton Book Company, 1978.

Material drawn directly from Humphrey compositions is geared for beginning and intermediate study.

Vaganova, Agrippina. *Basic Principles of Classical Ballet: Russian Ballet Technique.* Translated ed. New York: Dover, 1969.

A method for teaching classical Russian ballet is described.

Film Anthologies

Jordan, Larry. *Dance for Television: A Production Handbook*. Maryland Center for Public Broadcasting, 1978.

The book covers all phases of television production for dance and could be useful to teachers and students who have opportunities to produce televised dance programs. Jordan worked with Merrill Brockway on production of the "Great Performances: Dance" series.

Menke, Sara R. *Dance Films Catalog* Moorpark, CA: Author, 1974. Available from S. R. Menke, 5746 Gabbert Road, Moorpark, CA 93021.

Menke provides selected listings for modern dance, pantomime, movement education, dance therapy, modern ballet, art, music, drama, and theater.

Mueller, John. *Dance Film Directory*. Princeton, NJ: Princeton Book Company, 1979.

An annotated and evaluative guide to films on ballet and modern dance, this worthwhile addition to school library media centers includes extensive film and video listings for ballet and modern dance; sections on mime, ethnic dance, Fred Astaire musicals, Busby Berkeley films, and musicals choreographed by George Balanchine; and a list of film distributors.

_____. *Films on Ballet and Modern Dance*. New York: American Dance Guild, 1974.

Notes and a dictionary are included.

Programming Aid from Commercial Television. Albany, NY: Department of Education, Bureau of Mass Communications, 1977.

Included are up-to-date listings of commercial videotapes that schools or districts can purchase on dance, art, drama, ethnic culture, film, literature, music, poetry, and science. Most have aired on public television stations.

Extension Media Center Catalogue. Berkeley, CA: University of California.

This catalogue lists dance films for rent or sale.

Film Catalogue. Los Angeles: University of California, Instructional Media Library.

Dance and other films for rent or sale are listed.

Folk, Social, Square, and Ritual Dance

Bamba, Audrey, and Muriel Webster. *Teaching Folk Dancing*. London: B. T. Batsford, 1972.

Featuring dances from Austria, France, Greece, and Israel, this book emphasizes both the style and movement that make each culture unique.

de Sola, Carla. *The Spirit Moves: A Handbook of Dance and Prayer*. Washington: Liturgical Conference, 1977.

Included are structured and nonstructured dance-prayers.

Ellfeldt, Lois, and Virgil L. Morton. *This Is Ballroom Dance*. Palo Alto, CA: National Press Books, 1974.

Covered are leading, following, dance styles, and short histories of each dance form.

Those people who find dance difficult to understand do so because their responding mechanism has become dulled from lack of use.

—Alma M. Hawkins, Creating through Dance

Fallon, Dennis J., and Sue Ann Kuchenmeister. *The Art of Ballroom Dance*. Minneapolis: Burgess, 1977.

Designed to teach the fundamentals of ballroom dance, this book covers styling, leading, following, and basic positions. A glossary of common terms, information on music fundamentals, and eight detailed social dance descriptions are also included.

Harris, Jan A., Anne M. Pittman, and Marlys S. Waller. *Dance a While: Handbook of Folk, Square, and Social Dance*. 5th ed. Minneapolis: Burgess, 1978.

These authors deal with a number of recreational dance forms, including square, contra, social, and international folk dance. The focus is on materials and teaching for recreational purposes.

Kraus, Richard. *Folk Dancing*. New York: Macmillan, 1962.

This source book for those who teach folk dancing includes a classified list of dances organized according to nationality, formation, level, and steps used. It can be used to plan learning units and lessons.

Lidster, Miriam D., and Dorothy H. Tamburini. *Folk Dance Progressions*. Belmont, CA: Wadsworth, 1965.

This publication gives source and background material for dances from the Philippines, the Balkans, Israel, and Scandinavia as illustrative of physically separate cultures whose folk arts developed from closely related motives. Included are descriptions of 120 ethnic dances arranged by categories—walking dances, grapevine patterns, schottische and other dances based on 4/4 meter patterns, two-step and polka, three-step or running waltz step and other triple-meter dances, and pattern and exhibition dances.

Ortegel, Adelaide. *A Dancing People*. West Lafayette, IN: Indiana Center for Contemporary Celebration, 1976.

Ortegel spotlights dance as a vital art form and an authentic faith expression accessible to everyone.

Stearns, Marshall, and Jean Stearns. *Jazz Dance: The Story of American Vernacular Dance*. New York: Macmillan, 1968.

Illustrations, a bibliography, an index, a selected list of films, and analysis and notation for basic Afro-America movements are included. The authors provide an authoritative record of American jazz dance and relate its evolution to that of music, the status of blacks in this society, and the economics of show business.

History of Dance

Blair, Fredrika. *Isadora: Portrait of the Artist as a Woman*. New York: McGraw-Hill, 1986.

Chujoy, Anatole, ed. *The Dance Encyclopedia*. New York: A. S. Barnes, 1949.

Along with factual information covering all phases of dance, this reference work provides thorough treatment of ballet history and personalities.

The future of dance education is obviously closely linked to that of dance as an art form in the United States.
—Richard Kraus,
History of the Dance

Clarke, Mary, and Clement Crisp. *Ballet: An Illustrated History*. New York: Universe Books, 1973.

Clarke and Crisp take a close look at ballet history from the Renaissance to the 1970s and a personal look at major contributors to ballet. Full of stories and anecdotes, their book brings dance history to life.

Cohen, Selma Jeanne, ed. *Dance as a Theatre Art*. New York: Dodd, Mead, 1974.

Edited by the country's foremost dance historian, this compilation of source readings in dance history from 1581 to the 1970s takes the reader from court ballet to recent rebels in the evolution of theater dance.

_____. *Doris Humphrey: An Artistic First*. Middletown, CT: Wesleyan University Press, 1972.

This work covers the professional and personal life of Doris Humphrey, who contributed to the development of early modern dance as a performer, teacher, and choreographer.

_____, ed. *The Modern Dance*. Middletown, CT: Wesleyan University Press, 1965.

Essays deal with the theories of Jose Limon, Anna Sokolow, Erick Hawkins, Donald McKayle, Alwin Nikolais, Pauline Koner, and Paul Taylor.

Croce, Arlene. *Going to the Dance*. New York: Alfred A. Knopf, 1982.

Croce's criticism of ballet and modern dance clarifies the meaning and contributes to the understanding of what the audience sees.

deLaban, Juana, ed. *Institute of Court Dances of the Renaissance and Baroque Periods*. New York: Congress on Research in Dance, 1972.

An extension of the 1970 publication Dance History Research: Perspectives from Related Arts and Disciplines, this book features Labanotation analysis of these dances and their music.

DeMille, Agnes. *The Book of Dance*. New York: Golden Press, 1963.

_____. *Dance to the Piper*. Boston: Little, Brown, 1952.

This is American dancer Agnes DeMille's autobiography.

Duncan, Isadora. *The Art of the Dance*. Edited by Sheldon Cheney. New York: Theatre Arts Books, 1928.

A collection of Duncan's writings on the nature and meaning of her art and the philosophy that inspired modern dance in the United States, this memorial volume includes essays by other artists, drawings, and photographs.

Eames, Marian. *Dancing in Prints: A Portfolio Assembled from the Archives of the Dance Collection, 1634-1870*. New York: The New York Public Library, 1964.

Ellfeldt, Lois. *Dance: From Magic to Art*. Dubuque, IA: W. C. Brown, 1976.

Ellfeldt cuts across the broad use of the word dance, first identifying its rise from ceremonies of magic, then moving through other manifestations, and finally discussing dance as a performing art. Dance theory and history classes could use the book to develop an overall sense of what dance is about.

Emery, Lynne Fauley. *Black Dance in the United States from 1619 to 1970*. Palo Alto, CA: National Press Books, 1972.

Katherine Dunham says of this book, ". . . we are acquainted with the history of black dance, but we also know much more about the enslavement and the enslavers, the psychology of colonialism, and the nature of those who have danced their way out of poverty and racial prejudice into the opera houses and concert halls of the world."

Hanna, Judith Lynne. *To Dance Is Human: A Theory of Nonverbal Communication*. Austin TX: University of Texas Press, 1979.

Hanna provides geographical and historical exploration of dance, from primitive culture to modern peoples.

Highwater, Jamake. *Dance: Rituals of Experience*. New York: A and W, 1978.

The author views dance history as a visible pulse of life and feeling and as the spontaneous transformation of external and internal experiences into meaningful acts. He examines in detail ten contemporary dances by different major ballet and modern dance choreographers.

Imel, Carmer, ed. *Focus on Dance VIII: Dance Heritage.* Washington, DC: American Alliance for Health, Physical Education, Recreation, and Dance, 1977.

With notes on dance in America—including early Mormon, Eskimo, and square dances—this book provides a bicentennial retrospective and a look to the future.

Jowitt, Deborah. *The Dance: Profiles and Reviews 1976-1983.* Boston: Davis R. Godine, 1985.

Concerned with contemporary dance, this book is intended for those interested in keeping up with developments.

Kerstein, Lincoln. *Movement and Metaphor: Four Centuries of Ballet.* New York: Praeger, 1970.

Ballets are presented in chronological order and related to social and cultural history.

_____. *Nijinsky Dancing.* New York: Alfred A. Knopf, 1975.

Kerstein has compiled a picture albun of famous ballet dancers and their dances.

Kraus, Richard. *History of the Dance.* Englewood Cliffs, NJ: Prentice-Hall, 1969.

This book can serve as a dance heritage resource.

Lemond, Alan. *Bravo Baryshnikov!* New York: Grosset and Dunlap, 1978.

Numerous pictures are included.

Livet, Anne, ed. *Contemporary Dance.* New York: Abbeville Press, 1978.

Livet puts into perspective the genus of American modern dance, explains the meaning of contemporary dance forms and choreographers, and provides information on the contemporary and avant-garde dance movements.

Lloyd, Margaret. *The Borzoi Book of Modern Dance.* New York: Alfred A. Knopf, 1949.

The development of modern dance in the U. S. is presented, along with photographs and a detailed discussion of the work of leading performers and teachers.

It is dangerous for an art, however, . . . to become so rigid, so fossilized, as to lose the freshness, resiliency, and vigor of its original impulse.
—Jose Limon,
The Modern Dance: Seven Statements of Belief

Louis, Murray. *Inside Dance.* New York: St. Martin's Press, 1980.

Twenty essays on dance by an American dancer become an introduction to dance for the novice.

Martin, John J. *American Dancing: The Background and Personalities of the Modern Dance.* New York: Dodge, 1936. (Republished by Brooklyn: Dance Horizons, 1968.)

The theory, philosophy, and history of modern dance in the United States; detailed discussion of leading performers' and teachers' work; and photographs are included.

_____. *The Dance.* New York: Tudor, 1946.

Pictures and text present an overview of dance and dance history and discussions of aesthetic and psychological implications of dance for the dancer, dance as spectacle, and dance as a means of communication.

_____. *John Martin's Book of the Dance.* New York: Tudor, 1963.

Primarily a history, this illustrated book also includes bits and pieces of Martin's aesthetic concepts throughout.

Mazo, Joseph H. *Prime Movers: The Makers of Modern Dance in America.* New York: William Morrow, 1977.

Mazo focuses on the lives and philosophies of Fuller, Duncan, St. Denis, Shawn, Humphrey, Graham, Cunningham, Nikolais, Ailey, Taylor, and Tharp.

McDonagh, Don. *The Rise and Fall and Rise of Modern Dance.* New York: Outerbridge and Dienstfrey (Dutton), 1970.

Though there are some inaccuracies, this book includes information on dance theory and sympathetic treatment of experimental dance.

Noverre, Jean Georges. *Letters on Dancing and Ballets.* Brooklyn: Dance Horizons, 1966.

Noverre lived from 1727 to 1816. This is his exposition of the theories and laws governing ballet and dance representation.

Palmer, Winthrop. *Theatrical Dancing in America.* 2nd rev. ed. New York: A. S. Barnes, 1978.

Palmer examines dance history, ballet, and modern dance in the United States from a social viewpoint; relates thematic development of leading choreographers and dancers to the social background of their times; and quotes undocumented dancers' statements that give insight into their concepts of dance as an art form. Early American modern dance and Russian ballet are covered.

Sachs, Curt. *World History of Dance.* New York: W. W. Norton, 1937.

Sachs emphasizes the early history of dance in primitive cultures, then takes the reader into the twentieth century and what he calls the "tango period." This is an authoritative work on nontheatrical dancing since prehistoric times and the origins and development of forms, characteristics, movements, and stylistic elements.

Shelton, Suzanne. *Divine Dancer: A Biography of Ruth St. Denis.* Garden City, NY: Doubleday, 1981.

The rise in dance is also closely related to the dissolving of Puritanism in our society. Gradually we are getting rid of . . . fear of our bodies; we've increased our respect for the nonverbal . . . .

—Marcia B. Siegel,
A Critic Looks at Dance

_____. *Dance in Its Time: The Emergence of an Art Form.* Garden City, NY: Anchor Press/Doubleday, 1981.

Critic Clive Barnes says this book, "explores the world of dance against the backdrop of the social, political, and artistic climate that helped shape its development."

Sorrell, Walter. *The Dance through the Ages.* New York: Grossett and Dunlap, 1967.

Terry, Walter. *The Dance in America.* New York: Harper and Brothers, 1956.

A history of all forms of dance in the United States, this book is especially concerned with pioneering developments in modern dance and provides biographical sketches of leading artists in the field.

_____. *I Was There: Selected Dance Reviews and Articles, 1936-1976.* Compiled and edited by Andrew Mark Wentink. New York: Audience Arts, 1978.

University of Wisconsin Extension. *Growth of Dance in America.* Madison, WI: University of Wisconsin Extension, 1976.

This is a collection of essays by recognized authorities.

Warren, Larry. *Lester Horton: Modern Dance Pioneer.* New York: Marcel Dekker, 1977.

Horton's early life, constant drive to be a dancer, and achievements are discussed.

Wigman, Mary. *The Language of Dance.* Translated by Walter Sorrell. Middletown, CT: Wesleyan University Press, 1966. (Original *Die Sprache des Tanzes* published by Stuttgart: Ernest Battenberg Verlag, 1963.)

This provides insight into Wigman's theory of dance as art.

Wood, Melusine. *Advanced Historical Dancers.* London: Imperial Society of Teachers of Dancing, 1960.

Wood offers step-by-step notation on how to dance the minuet, French dances, contra dances, and others of the Baroque era.

_____. *Historical Dances: 12th to 19th Century.* London: Imperial Society of Teachers of Dancing, 1972.

This study of historical dances includes step-by-step notation and discusses manner of performance and the place of the dances in the social life of the time.

Woodruff, Dianne. *Essays in Dance Research.* New York: Congress on Research in Dance, 1978.

The first chapter deals with August Bournonville, Gertrude Hoffman, and Ruth St. Denis. The second covers Laban Movement Analysis and effort/shape in historical research.

Kinesiology, Anatomy, Therapy, and Health

Alter, Judy. *Surviving Exercise*. Boston: Houghton Mifflin, 1983.

This guide to safe and efficient stretching and strengthening work dispels some common misconceptions about warm-up exercises.

Arnheim, Daniel D. *Dance Injuries: Their Prevention and Care*. St. Louis: C. V. Mosby, 1975.

Designed to be used as a text for a course in kinesiology and prevention and care of dance injuries, Arnheim's book provides advice on immediate and ongoing treatment of injury.

Canner, Norma. *And a Time to Dance*. Boston: Beacon Press, 1968.

DeMille, Agnes. *Reprieve: A Memoir*. Garden City, NY: Doubleday, 1981.

DeMille wrote this book after suffering a crippling stroke. Through will and determination, she recovered as doctors never expected and went on to further achievement.

Drury, Blanche. *Muscles in Action: A Kinesiological Chart of Skeletal Muscles*. Palo Alto, CA: National Press Books, 1962.

I can't say that a dancer is the Ultimate Athlete. I am quite certain, however, that the Ultimate Athlete is a dancer.

—George Leonard, *The Ultimate Athlete*

Gelabert, Raoul. *Anatomy for the Dance with the Exercises to Improve Technique and Prevent Injuries*. 2 vols. New York: Dance Magazine, 1964.

Gelabert offers instruction to encourage proper use of the dancer's body and to prevent injury. Body conditioning exercises to build strength, elasticity, and flexibility are described as preparation for dance of all types.

Lloyd, Marcia L. "The Handicapped Can Dance Too!" *Journal of Physical Education and Recreation* 49.5 (May 1978).

Mason, Kathleen Criddle, ed. *Dance Therapy: Focus on Dance VII*. Washington, DC: American Alliance for Health, Physical Education, Recreation, and Dance, 1974.

This book includes history, basic characteristics, philosophy, and method analysis for using movement to reveal abnormal states and to work with autistic, visually impaired, hearing impaired, and emotionally disturbed children; children with brain dysfunction and learning disabilities; and the elderly.

Schmais, Claire. "Dance Therapy as a Career." *Journal of Physical Education and Recreation* 48.5 (May 1977).

Schoop, Trudi. *Won't You Join the Dance?* Palo Alto, CA: National Press Books, 1974.

Some of Schoop's techniques could be helpful to the classroom teacher trying to reach children with emotional problems.

Sweigard, Lulu E. *Human Movement Potential: Its Ideokinetic Facilitation*. New York: Dodd, Mead, 1974.

Sweigard focuses on interdependence of postural alignment and movement performance. Her educational method stresses the nervous system's inherent capacity to determine the most efficient neuromuscular coordination for each movement.

Vincent, L. M., and M. D. Vincent. *The Dancer's Book of Health*. Kansas City: Sheed Andrews and McKeel, 1978.

The authors discuss how the body works and explain what problems can occur, with special emphasis on the feet, ankles, back, spine, joints, and muscles. Sprains, pulls, bruises, and diets are covered.

Wells, Katherine F. *Kinesiology: The Scientific Basis of Human Motion*. 4th ed. Philadelphia: W. B. Saunders, 1966.

A comprehensive text for both teachers and students, this book covers mechanical aspects of motion; anatomical, physiological, and neurological aspects of human movement; and applications of kinesiology.

Laban Movement Analysis

Bartenieff, Irmgard. "Contributions of Effort/Shape to Technique and Style in Dance." In *Proceedings of Ninth Annual Conference on Creative Teaching of Dance*. New York: 1965. (Available from the Education Department, Young Men's and Young Women's Hebrew Association, 92nd Street and Lexington Avenue, New York, NY 10028.)

We'll forget everything but the medium— movement—and the instrument—the human body.
—Margaret H'Doubler

_____. *Effort Observation and Effort Assessment in Rehabilitation*. New York: Dance Notation Bureau, 1962.

Bartenieff, Irmgard, with Dori Lewis. *Body Movement: Coping with the Environment*. New York: Gordon and Breach Science Publishers, 1980.

Bartenieff, Irmgard, Martha Davis, and Forrestine Pauley. *Four Adaptations of Effort Theory in Research and Teaching*. New York: Dance Notation Bureau, 1970.

Davis, Martha. *Methods of Perceiving Patterns of Small-Group Behavior*. New York: Dance Notation Bureau, 1977. (See also Davis, Martha Ann. *An Effort/Shape Analysis from "Methods of Perceiving Patterns of Small-Group Behavior."* New York: Dance Notation Bureau, 1970.)

_____. *Understanding Body Movement: An Annotated Bibliography*. New York: Arno, 1972.

Dell, Cicily. *A Primer for Movement Description: Using Effort/Shape Supplementary Concepts*. New York: Dance Notation Bureau, 1970.

Dell, Cicily, and Aileen Crow. *Space Harmony: Basic Terms*. Rev. ed. New York: Dance Notation Bureau, 1977.

Kestenburg, Judith S. *The Role of Movement Patterns in Development*. Volume 1. 2 volumes. New York: Dance Notation Bureau, 1977.

Laban, Rudolf. *Choreutics*. Ed. and annotated by Lisa Ullman. London: MacDonald and Evans, 1966.

_____. *Mastery of Movement*. 4th ed. Transl. by Lisa Ullman. MacDonald and Evans, 1960.

_____. *Modern Educational Dance*. Rev. ed. Transl. by Lisa Ullman. New York: Praeger, 1968.

Laban, Rudolf, and F. C. Lawrence. *Effort*. New York: International Publications Service, 1971.

Lamb, Warren. *Posture and Gesture: An Introduction to the Study of Physical Behavior*. London: Gerald Duckworth, 1965.

North, Marion. *Personality Assessment through Movement*. London: MacDonald and Evans, 1972.

Preston-Dunlop, Valerie. *A Handbook for Modern Educational Dance*. London: MacDonald and Evans, 1980.

Thornton, S. *A Movement Perspective of Rudolf Laban*. London: MacDonald and Evans, 1971.

Music for Dance

Apel, Willi, and Ralph T. Daniel. *The Harvard Brief Dictionary of Music*. New York: Pocket Books, 1971.

For those with little or no music background, this book defines terms and provides cross references.

Dalcroze, Emile J. *Eurhythmics, Art and Education*. New York: A. S. Barnes, 1930.

Included are 21 articles by Dalcroze written between 1922 and 1925.

_____. *Rhythm, Music and Education*. Rev. ed. Transl. by Harold R. Rubenstein. London: Dalcroze Society, 1967.

The classic text on eurhythmics, this is a collection of essays originally published between 1900 and 1920. They are arranged chronologically, making it possible to trace the development of Dalcroze's ideas.

Findlay, Elsa. *Rhythm and Movement: Applications of Dalcroze Eurhythmics.* Princeton, NJ: Birch Tree Group, 1971.

Geared for teachers of elementary and secondary school music and/or dance, this book includes musical scores.

Gilbert, Pia, and Aileen Lockhart. *Music for the Modern Dance.* Dubuque, IA: W. C. Brown, 1961.

The authors cover music for dance from all angles, including elements, analysis, history, and teacher-accompanist relationships. Their book can be used as a text and resource.

Grout, Donald Jay. *A History of Western Music.* New York: W. W. Norton, 1960.

This can serve as a source book on historical periods and styles.

Great music is a physical storm, agitating to fathomless depths the mystery of the past within us.
—Paul Elmer More

Lang, Paul Henry. *Music in Western Civilization.* New York: W. W. Norton, 1941.

This work has been called one of the most influential music history texts ever produced in the United States.

Nye, Robert Evans, and Bernice T. Nye. *Music in the Elementary School.* Englewood Cliffs, NJ: Prentice-Hall, 1964.

Sachs, Curt. *Rhythm and Tempo.* New York: W. W. Norton, 1953.

Sachs discusses the history of musical rhythm chronologically and geographically, providing chapters on the music of "primitive" peoples and people of the Near and Far East, India, and ancient Greece and Rome. He also covers music of the early Christian and Medieval periods, as well as the Renaissance and Baroque Period and classical, romantic, and contemporary music up to the 1930s. He provides excellent introductory remarks on rhythm.

Relating the Arts

The Arts, Education and Americans Panel. *Coming to Our Senses: The Significance of the Arts for American Education.* New York: McGraw-Hill, 1977.

This report on the history and significance of the arts in education was prepared by representatives of the arts, education, mass communications, labor, arts patronage, government, and other fields.

Dixon, Madeline C. *The Power of Dance.* New York: John Day, 1939.

Horst, Louis, and Carroll Russell. *Modern Dance Forms in Relation to the Other Modern Arts.* San Francisco: Impulse Publications, 1961.

This book is designed to show the relationship between the various modern arts. Musician and composer Louis Horst wrote music for Martha Graham and taught courses in dance composition.

Montgomery, Chandler. *Art for Teachers of Children*. Columbus, OH: Charles E. Merrill, 1968.

Montgomery includes a section on movement and dance that relates dance and art through space, design, focus, and motion.

Porter, Evelyn. *Music through the Dance*. New York: Charles Scribner's Sons, 1938.

This is a handbook on dance forms, with some emphasis on how dance has influenced musical development.

The delights of self-discovery are always available.

—Gail Sheehy

Relevant Periodicals

The following periodicals may be available in libraries or can be obtained through personal subscription or membership in an organization. These and other similar sources provide useful information, and teachers may find it helpful to examine them regularly.

See also the January 1986 issue of the *Journal of Physical Education, Recreation, and Dance* for a listing of national and international periodicals in dance. The listing, entitled "Current Periodicals in Dance," was compiled by Aileen S. Lockhart of Texas Women's University in Denton.

CCT Review. Quarterly. Available from Composers and Choreographers Theatre, Inc., 25 West 19th Street, New York, NY 10011.

Dance Chronicle: Studies in Dance and the Related Arts. Institutional subscription. Available from Marcel Dekker Journals, P. O. Box 11305, Church Street Station, New York, NY 10249.

Dance Life. Available from The Old Firehouse, P. O. Box 304, Purcellville, VA 22312.

Dance Magazine. Monthly. First published in 1926. Available on microfilm. Available from Denad Publishing, 268 West 45th Street, New York, NY 10036.

This publication offers information on dance personalities, commentaries, and portfolios on dance projects.

Dance News. Monthly from September through June. First published in 1942. Available from 119 West 57th Street, New York, NY 10019.

Dance News is the United States' only newspaper devoted to dance reviews, personalities, and companies.

Dance Perspectives. Out of print. Quarterly. First published in 1959. For information, write 293 Ninth Street, New York, NY 10003.

Dance Perspectives provides critical and historical monographs.

Dance Research Journal. Formerly *CORD News*. Regular or institutional subscriptions available. Available from Congress on Research in Dance,

Dance Department, Education 675D, New York University, 35 West Fourth Street, New York, NY 10003.

Dance Scope. Out of print. First published in 1965. Subscription with membership. Available from American Dance Guild, Inc., 245 West 52nd Street, New York, NY 10019.

This publication includes articles and editorials on current and historical dance subjects.

Dance Teacher Now. Available from 1333 Notre Dame Drive, Davis, CA 95616.

Focus on Dance. Every two years. First published in 1960. Available from National Dance Association, American Alliance for Health, Physical Education, Recreation, and Dance, 1900 Association Drive, Reston, VA 22091.

Texts usually deal with a variety of approaches to the same problem or topic.

A child being himself—a somebody—often reveals through movement many personal characteristics which might not otherwise be evident.
—Gladys Andrews Fleming

Impulse. Out of print. For information, write Impulse Publications, Inc., 160 Palo Alto Avenue, San Francisco, CA 94114.

York Dance Review. Quarterly. Available from Dance Department, York University, 4700 Keele Street, Downsview, Ontario, Canada M3J 1P3.

Ballet

Ballet Dancer. Bimonthly. First published in 1973. Available from 117 West 70th Street, New York, NY 10001.

Ballet News. Available from Metropolitan Opera Guild, Inc., 1865 Broadway, New York, NY 10023.

Ballet Review. Quarterly. Available from 46 Morton Street, New York, NY 10014.

Ballet-Who. Quarterly. First published in 1953. Subscription with membership. Available from Vancouver Ballet Society, 3694 West 16th Avenue, Vancouver 8, British Columbia, Canada.

The publication offers ballet reviews and articles about ballet personalities.

Ballroom Dance

Ballroom Dancing Times. Monthly; circulation 7,000. Available from 18 Hand Court, High Holborn, London, WC 1, England.

Ballroom Dancing Times features book and dance reviews.

Danses. Quarterly; circulation, 15,000. First published in 1966. Available from Institut Bonne Compagnie, 51 Rue Saint-Bernard, Brussels 6, Belgium.

The magazine focuses on ballroom dancing and is available in Dutch, English, French, and German.

The Modern Dance and the Dancer. Monthly; circulation 15,000. First published in 1934. Available from 2 Norfolk House, Briston Oval, London, SW 2, England.

Provided are 40 pages on personalities in ballroom dancing, steps, diagrams, and dance reviews.

Folk, Square, and Ethnic Dance

Folk Dance Scene. Monthly. Available from Folk Dance Federation of California, 12350 Ida Avenue, Los Angeles, CA 90066.

Kathakali. Quarterly. First published in 1969. Available from International Center for Kathakali, I-84 Rajendra, Nagar, New Delhi, 5, India.

Text is available in English and Hindu, and the magazine is illustrated with studies of Kathakali.

Let's Dance. Circulation 3,000. First published in 1947. Available from Folk Dance Federation of California, Inc., 1604 Felton Street, San Francisco, CA 94134.

This magazine of international folk dancing includes dance reviews and illustrations.

New England Square Dance Caller. Monthly. First published in 1951. Available from New England Caller, Inc., 80 Central Street, Norwell, MA 02061.

Rosin the Bow. Monthly. First published in 1945. Available from Rod La Farfe, 115 Cliffe Street, Paterson, NJ 07522.

Rosin the Bow is for folk and square dancers.

Square Dance. Formerly *American Squares*. Monthly. First published in 1945. Available from Burdick Enterprises, Box 488, Huron, OH 44839.

The publication offers book reviews and articles.

Square Dancing. Formerly *Sets in Order*. Monthly. First published in 1948. Available from American Square Dance Society, 462 North Robertson Boulevard, Los Angeles, CA 90048.

This is Bob Osgood's publication on square dancing.

Viltis. Six issues/year. First published in 1942. Available from P. O. Box 1226, Denver, CO 80201.

V. F. Beliajus' publication on folk and ethnic forms of dance includes related folklore that can provide students with background information.

Foreign Publications

Art and Danse. 10 issues/year. First published in 1948. Available from Ginette Chabetay, 8 Rue Gustave Courber, Paris, 16e, France.

Art and Danse provides essays, reviews, and reports on dance performances in France and abroad.

Dance and Dancers. Monthly. First published in 1950. Available from Artillery Mansions, 75 Victoria Street, London, SW 1, England.

Contents are book reviews, reports on dance performances, and articles on dance.

Dance News and Recall. First published in 1969. Available from 22 Shaftesbury Avenue, London, WIV 8AP, England.

Current dance news and reviews are featured.

Dancing Times. Monthly; circulation 11,000. First published in 1910. Available from 18 Hand Court, High Holborn, London, WC1, England.

This periodical offers current dance news, book reviews, and indexed material.

There is no telling to what heights boys and girls might soar if given the chance to fulfill themselves. Let us give them their chance!
—Gladys Andrews Fleming

Related Periodicals and Newspapers

These publications are more general but do include occasional or regular articles on dance.

Drama Review. Available from New York University, 51 West 4th Street, Room 300, New York, NY 10003.

Journal of Aesthetic Education. Available from University of Illinois Press, Subscription Department, Urbana, IL 61801.

Journal of Aesthetics and Art Criticism. Available from American Society for Aesthetics, Cleveland Museum of Art, Cleveland, OH 44106.

Journal of Physical Education, Recreation, and Dance. Available from American Alliance for Health, Physical Education, Recreation, and Dance, 1900 Association Drive, Reston, VA 22091.

New York Times. Available from 229 West 43rd Street, New York, NY 10036.

Performance. Bimonthly. Available from 249 West 13th Street, New York, NY 10011.

The publication explores what is new and alive in theatre, film, music, and dance.

Quest. Available from 1419 Ninth Avenue South, St. Cloud, MN 56301.

Research Quarterly for Exercise and Sport. Available from American Alliance for Health, Physical Education, Recreation, and Dance, 1900 Association Drive, Reston, VA 22091.

One kind of membership in the organization includes this publication.

Organizations

Alliance for Arts in Education, John F. Kennedy Center for the Performing Arts, Washington, DC 20566; (202) 254-3250.

American Alliance for Health, Physical Education, Recreation, and Dance, 1900 Association Drive, Reston, VA 22091.

American Dance Guild, 1619 Broadway, Room 603, New York, NY 10019; (212) 254-4833.

American Dance Therapy Association, Suite 230, 2000 Century Plaza, Columbia, MD 21044; (301) 997-4040.

Charles Reinhardt Management, Inc., 1860 Broadway, New York, NY 10023; (212) 586-1925.

Congress on Research in Dance, Dance Department, Education 675D, New York University, 35 West Fourth Street, New York, NY 10003; (212) 598-3459.

Dance Notation Bureau, 19 Union Square West, New York, NY 10003; (212) 989-5535.

Laban/Bartenieff Institute of Movement Studies, 31 West 27th Street, New York, NY 10001.

National Association of State Art Agencies, Suite 316, 1010 Vermont Avenue NW, Washington, DC 20005.

National Endowment for the Arts, Artist-in-Education Program, 2401 E Street NW, Washington, DC 20506; (202) 634-6369.

Supplies and Services

The sources listed below can be contacted for supplies and services necessary to implement a school dance program.

Providers

Brett Theatrical, Ltd., 91 Beach Road, Bristol, RI 02809.

This company supplies portable floors. It carries Marley stage and Marley studio floors and will send samples, prices, and catalogs upon request.

F. Randolph Associates, 1300 Arch Street, Philadelphia, PA 19107; (202) 567-6662.

The company supplies Marley, Timestep, Quietstep, and Dancestep portable floors. Samples, prices, and catalogs are available upon request.

Information

Gelabert, Raoul. "Dance Floors: Their Selection and Preparation." *Dance Magazine*. LI.3 (March 1977), pp. 94-95.

Gelabert provides instruction on how to construct and care for a permanent dance floor.

Performing Arts Directory. New York: Dance Magazine, Inc., 1987.

The directory provides information on agencies for management and artist representation; attractions in dance, mime, companies, and solo artists; people with services; funding agencies and programs; sponsors and spaces; booking organizations; organizations and councils for dance and the arts; sources and resources; a dance education directory; and a production directory that lists personnel and technical services.

On with the dance! Let joy be unconfin'd . . . .
—Lord Byron,
Childe Harold

Schlaich, Joan, and Betty Dupont. "Building an Inexpensive Dance Floor." *Dance Magazine*. LIII.9 (September 1979), p. 106.

The authors discuss construction of a permanent dance floor.

Simon's Directory of Theatrical Materials and Services Information. 5th edition. New York: Package Publicity Service, 1975. Available from 1564 Broadway, New York, NY 10036.

This classified guide to the entire United States and Canada tells where to buy, rent, or lease equipment and supplies and where to obtain information.

Appendixes 6

A. Equity Considerations
B. Career Education
C. Teacher Preparation Standards

Equity Considerations

The arts can be powerful in depicting and alerting people to societal inequities. Dance education also can be a force in changing traditional perceptions and patterns that limit individual expression. Curriculum planners and teachers of dance should guard against any tendency to stereotyped sorting or grouping of students on the basis of such things as sex, race, color, ethnicity, and physical and mental abilities. Such practices prevent individuals from developing all their talents to the fullest possible potential and exploring all of the options and opportunities in which they may have an interest.

Teaching governed by stereotyped thinking and role expectations has a significant effect on an individual's academic achievement, psychological and physical development, career choices, and relationships with other people. Every Wisconsin student should have the chance to be challenged, to grow and develop, and to achieve identity.

The teaching materials chosen to support the dance education curriculum can be screened to eliminate some of the following forms of bias.

Invisibility. Certain groups do not appear, or are underrepresented, implying that they are of less value or significance.

Stereotyping. Traditional and rigid roles or attributes are assigned to a group, thus limiting the abilities and potential of that group and denying students knowledge of the diversity, complexity, and variations among group members.

Imbalance/Selectivity. Only one interpretation of an issue, situation, or group is presented, with the result that reality is distorted and complex and differing viewpoints ignored.

Unreality. An unrealistic picture of history and contemporary life experience is presented.

Fragmentation/Isolation. Issues related to minorities and women are separated from the main body of the text or subject matter.

Linguistic Bias. The role and importance of females are excluded by constant use of "he" as a generic pronoun and of other sex-biased words.

Dance education teachers can review their teaching for signs of stereotyped expectations. Do both male and female students practice weak and strong, soft and hard movements? Whenever possible, are students of various ethnic backgrounds chosen to demonstrate movement in class, to play major roles in dance productions? These and similar questions can focus attention on expectations and assumptions that might limit the potential of each student to become as joyful and expressive a moving being as possible.

The Wisconsin Department of Public Instruction urges dance teachers and school district personnel to validate the worth of all persons by recognizing the contributions, images, and experiences of all societal groups in the teaching materials they use, the classroom activities they plan, and the curricular objectives they formulate.

Career Education

Traditionally a dance career meant either performance or teaching or a combination of both. Currently, however, a number of careers can be pursued that are based directly upon dance training or for which a dance background is an advantage.

Careers in which dance preparation is essential or helpful are those of the dance therapist, dance anthropologist, choreographer, dance costume designer, set and lighting designer for dance productions, commercial studio performer, camera operator for televised live dance productions, dance accompanist, dance critic, dance merchandising specialist, computer programmer for dance/multi-image productions, and other dance production specialists. There are other positions in which dance training is helpful, such as those in arts management and community recreation.

The dance teacher is responsible for being aware of new career opportunities. Dance teachers should integrate information about career opportunities in dance throughout the entire kindergarten through 12th grade dance curriculum.

Finally, the dance teacher must keep the guidance counselor and others involved with the dance program apprised of new career opportunities in dance. Advice on career choices must be based on the information the adviser has at hand. If that information is dated, it can be difficult to direct student interest toward meaningful careers.

Teacher Preparation Standards

The following excerpts from Chapter PI 4 of the Wisconsin Administrative Code are standards for Department of Public Instruction approval of teacher education programs in dance. To be licensed to teach dance in Wisconsin, candidates must attend a teacher preparation program that conforms to these standards, must meet the other general teacher licensing requirements, and must receive the endorsement of their teacher preparation institution.

PI 4.23 Dance. A professional education program leading to certification in dance shall meet the following standards.

(1) The program shall require study of the structure and function of the human body.

(2) The program shall require study of and experience in the various types of dance including ballet, ballroom, ethnic, folk, jazz, and modern.

(3) The program shall require study of dance history and philosophy including geographic and cultural influences.

(4) The program shall require study of the minimum essentials of stagecraft, dance accompaniment, and music.

(5) The program shall require study of basic dance writing and notation.

(6) The program shall require study of technique to acquire mastery of at least one style as well as experience in performing and staging.

(7) The program shall require experiences in performance in at least one style of dance for an audience.

(8) The program shall require experiences in improvisation, choreography, and stage production.

(9) The program shall require experiences in the directing of performing and recreational groups.

(10) The program shall require study of the relationship of dance to the other arts.

History: Cr. Register, April 1986, No. 364, eff. 5-1-86; renum. from PI 4.21, Register, February 1987, No. 374, eff. 3-1-87.